



# THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

## OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing  
SUNDAY, FEBRUARY 17th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE

### SPECIAL CONTENTS:

CONCERT PLATFORM AS STUDIO!  
A New Venture by the B.B.C.

BRINGING THE WORLD FROM AN AMMETER  
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THE CHILDREN'S CORNER.

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READERS' OWN HUMOUR.

### WHAT'S IN THE AIR?

## Balance in Broadcasting.

By J. C. W. REITH, Managing Director of the B.B.C.

SOME people expect too much of wireless. As soon as listeners had become accustomed to the mere fact of there being such a thing as wireless broadcasting at all, they became interested in the matter broadcast. The next stage was the development of criticism directed against the choice and production of that matter.

Any faults on the score of production are easy to handle, because if an item, musical or otherwise, has been badly executed we are to blame, and it should not happen again. Of course, there may be extenuating circumstances, but generally speaking, and apart from trial ventures, bad execution is inexorable. We, ourselves, so regard it, and deal with it probably before outside complaints have had time to reach us.

But as we have often said, it is a very different matter to satisfy either our listeners or ourselves in the much bigger question of the whole business (composition and balance) of the programmes. The task is colossal, endless. And this is the point: some people expect too much of wireless. It must be recognized that it simply is not and never will be possible to please all of you all the time. It must not be expected.

There will continue, I hope, to be new developments, and new stunts of one kind or another. We shall be able to rope in many interesting events which for a variety of reasons have so far been inaccessible. We are always looking out for these and trying to get them. I am sure there will be periodic excitements; in this respect there should always be novelties to titillate the jaded listener.

But the more definite and adamant are your

opinions, and the more exclusive your tastes, the less will be the total number of hours per week in which you will really feel satisfaction and pleasure. Conversely, if you are fairly cosmopolitan in your likes, and if you are interested, or ready to be interested, in a wide range of subjects, the easier it will be for you to get your ten or fifteen shillings' worth, so to speak.

We are always hammering away on this matter and endeavouring to secure the most acceptable balance; but we are likely to continue to seek it, for it can really never be conclusively fixed. For one thing, though our correspondence is very great, everybody does not write. For another thing, opinions change, and even were it possible to say one day, "This is balance," the equilibrium is unstable, and would be upset on the following day by some change of opinion for which we ourselves had, perhaps, been responsible.

We have in mind a greater systematization of programmes. In some stations already certain nights are regularly set apart for specified kinds of transmissions. I have said that with the utmost effort we cannot succeed in pleasing all of you all the time. I submit that we do satisfy the average listener for about 75 percent. of the time.

We want in the near future to make as clear as possible what class of matter is to be expected, and this refers not only to the musical parts of the programmes, but to all the other activities, operatic, dramatic, literary and so on. One objection to the "one-type, one-night" programme is that perhaps on that particular night some listeners are always prevented from listening. This is, of course, a complication.

(Continued overleaf in column 2.)



## A Poet's Sad Romance.

The Story of "Annabel Lee." By A. B. Cooper.

IF ever a song was the lyrical cry of a "heart bowed down", if ever a song was wrested from a torn and bleeding heart, it is "Annabel Lee"—Edgar Allan Poe's fictitious name for the girl he married in her early teens, and whom, through eleven years of married life, he continued to love passionately, and during an illness which lasted for eight years, tended with constant anxiety, lest she should spread her wings and fly away.

She would appear to have been a beautiful girl, with something almost ethereal in both her mental and physical make-up, a true poet's wife, tender and devoted and, despite her husband's wayward spirit, and occasional relapse into his besetting sin of intemperance,

It was many and many a year ago,  
In a kingdom by the sea,  
That a maiden there lived whom you  
may know  
By the name of Annabel Lee;  
And this maiden she lived with no other  
thought  
Than to love and be loved by me.

I was a child and she was a child  
In this kingdom by the sea;  
But we loved with a love that was more  
than love—  
I and my Annabel Lee;  
With a love that the winged seraphs of  
heaven  
Coveted her and me.

And this was the reason that, long ago,  
In this kingdom by the sea,  
A wind blew out of a cloud, chilling  
My beautiful Annabel Lee;  
So that her highborn kinsmen came  
And bore her away from me,  
To shut her up in a sepulchre  
In this kingdom by the sea.

But our love it was stronger by far than  
the love  
Of those who were older than we—  
Of many far wiser than we—  
And neither the angels in heaven above,  
Nor demons down under the sea,  
Can ever dissolve my soul from the soul  
Of the beautiful Annabel Lee.

For the moon never beams without  
bringing me dreams  
Of the beautiful Annabel Lee;  
And the stars never rise but I see the  
bright eyes  
Of the beautiful Annabel Lee;  
And so, all the night-tide, I lie down by  
the side  
Of my darling, my darling, my life and  
my bride,  
In her sepulchre there by the sea—  
In her tomb by the side of the sea.

giving him to the last moment of life all the love she had to give, believing in him, trusting him, and helping him. Such, in very truth, was the cousin he married, Virginia Clemm.

Her influence on Poe was very great and very beneficial. The poet's character has been persistently set in the very worst light possible, and it has taken many years to explode all the fabricated scandals which clustered round his name. That he occasionally gave way to intemperance and gambling cannot be denied; but that he was a faithful husband to the woman he loved so passionately cannot be questioned either.

Mrs. Clemm, Virginia's mother, a widow, was

the sister of Poe's father, and about 1835 her nephew joined her household, and was thereafter one of the family. His aunt, to the last day of his life, was a second mother to the man who had so early been orphaned, and it was not long before the young poet of twenty-seven and the child of fifteen were passionately in love. They were married at Richmond on May 6th, 1836.

### The Magic of Love.

Even before this, Poe describes the magical effect of this great love upon him in his own passionate way. He tells how all beautiful things took on a new beauty, how "strange, brilliant flowers burst out upon trees where no flowers had been before," how the "tints of green grass deepened" in his sight.

She was only twenty-six when she died, and for eight long years her life had been slowly ebbing away. Poe called her passing "the death of what was my life," and he only survived her two years. The only letter extant is one he wrote to her when he was parted from her but for a day or two. I shorten it. "My Dear Heart—My Dear Virginia—Keep up your heart in all hopefulness, and trust yet a little longer. . . . You are my greatest and only stimulus now, to battle with this unsocial, unsatisfactory, ungrateful life. . . . I should have lost my courage but for you— . . . my little darling wife. . . . Be assured until I see you I will keep in loving remembrance your last words and your fervent prayers." In the light of these things read "Annabel Lee."

## What's in the Air?

(Continued from the previous page.)

The little talks on subjects of scientific and general interest are proving increasingly popular. There seems to have been an idea prevalent that in this respect and in the matter of classical music we are making a determined effort to "educate." We have sense enough to know that "education," even if required, cannot be forced. It can only be instilled by consent, and we are not setting up as educators. We give different kinds of music, and I believe it is a fact that already people are finding that they now like what they disliked before. Anyhow, tastes are constantly fluctuating.

I am continually being told that people would appreciate more regularity and system in the matter of talks. Most of us are amazingly ignorant on subjects outside our own activities, but I think also that most of us are very ready to learn more about history, astronomy, natural history, and scientific subjects generally. It may not increase our market value, but it gives us a wider outlook on life, a larger understanding, and makes us more interesting to our neighbours. If a man believes that the earth is flat, he is welcome to continue in that belief, but we can put other information at his disposal if he craves. We have no set purpose of "educating," but we know that for many the purely entertainment side of broadcasting is apt to wear thin, and learn from our correspondents that information on many subjects, new and old, is welcome. It must be told well, and by the best authorities available.

## "Radiagnosis."

When Doctors Treat by Wireless. By Ashley Sterne.

BORESBY, our local radio fanatic, broke in on me the other night just as I was going to bed. He didn't look quite himself. He didn't, in fact, look quite like anybody. His eye was wild. He was foaming slightly at the ears (or it may have been shaving soap).

"Come, come!" I said, sternly. "Pull yourself together."

### Heart-beats from America.

"I've just heard a man's heart beating in America!" he began. "Astounding! Wouldn't have believed it possible. Fancy, a man's heart beating in America, three thousand miles away!"

"What of it?" I remarked, casually. "Don't hearts beat in America as a rule?"

"I heard it on the wireless," Boresby explained. "You've heard about my new set?" "The one with seven—or is it seventy—bulbs? It's the talk of the town. They're even asking questions about it in Parliament."

"Well, I managed to pick up Washington to-night," Boresby announced, impressively; and paused for the glad tidings to sink well in.

"Good heavens!" I exclaimed. "You picked up Washington? Don't tell me you've dropped the little old bug and broken it!"

"Reception was good," continued Boresby, ignoring my lip-punch, "and when the announcer declared that he had just put the microphone on his heart—or his heart on the microphone, I forget which—I could hear it as distinctly as if he were beating a tom-tom."

"Boresby," I said, "it's awfully nasty of you to keep me out of bed to tell me this thrilling chapter of your life. I had no idea you were interested in hearing folks' works tick. Next

time I have a gumball, you must come along and listen to it."

"One of these days," Boresby retorted, with dignity, "you will perhaps appreciate the value of my experience to-night."

Yes. Thinking the matter over, I see what Boresby was driving at. The possibility of transmitting heart-beats may revolutionize medical practice. For argument's sake, let me assume that I've developed engine trouble with my heart. Home-specialists cannot say whether the mischief lies with the carburettor or the exhaust. The only man who can say positively is Dr. Chester Thompson, of Pool (Hants). Now, in ordinary circumstances I couldn't afford to go and consult this eminent medico. The best I could do would be to get as far as Brixton or Shepherd's Bush. But in view of existing facilities, all I need do to procure expert opinion is to take my heart up in a bag to B.B.C. headquarters, prop it up against the microphone, and have the chorus broadcast to the States—appointment, of course, having previously been fixed by cable.

### Barking at the Microphone.

Or I have contracted a nasty hacking cough, and wish to obtain the opinion of Dr. Pickelpacher, of Davos, as to whether it's due to lungs, larynx, or smoking gaspers. Here again I couldn't ordinarily run to a personal consultation, and I see difficulties accruing from making a gramophone record of my cough and sending it out for examination and report.

Therefore, as in the previous case, I should merely walk into the London Studio, back at the microphone, and go home quietly to await Dr. Pickelpacher's "all clear"—or "all thick," as the case might be.



## Readers' Humour.

### Funny Stories Told by Listeners.

**I**n recent issues of *The Radio Times* readers were asked to send accounts of funny things they had seen and heard in connection with wireless. This week we print a further selection, for which payment will be made:—

A short time ago, a friend and I were discussing the broadcasting of Big Ben, when a boy standing by, who heard what we said, exclaimed: "I say! Won't they have a job getting Big Ben into the studio!"—A. L. Manchester.

I invited a friend to come to see my new valve set, and while we were receiving dance music from the Savoy Hotel, she remarked: "If there were a fire at the Savoy, would the flames come out of the loud speaker?"—L. HENLEY, Barnsbury, N.

### Aerials as Bean-sticks!

A man from Africa on a visit to some friends of mine in Birmingham was astonished at seeing so many aerials during his journey from Liverpool. Being a stranger, he did not like to ask his fellow-passengers what they were. When he arrived at my friend's house, he said: "How tall the bean sticks are in England! I had no idea that you grew runner-beans so high."—A. W. PAYNE, Smethwick.

A young girl who was listening for the first time suddenly became very red in the face and manifested all the symptoms of choking.

In alarm, I asked her if she were ill, but she put up her finger to warn me to be quiet.

A moment later she began to cough violently, then, with an air of relief, she said: "Oh, dear! I was afraid I should have to cough before they had finished, and I didn't want to disturb them."—C. JESSOP, Middlesbrough.

### The Child Idea.

While teaching my elder son English history, I happened to group the various Kings thus: "Edwards," "Henrys," "James's," etc. I was asking him the dates of the Henrys, when my little boy, aged five, amused us all by asking: "Dad, when was John Henry King?"—B. A. GIBB, London, W.

A friend of mine was very concerned when the accumulator of her wireless set ran down. When I told her that it wanted recharging or filling, she exclaimed: "It can't be that, as I have just shaken it, and it is as full as ever!"—H. SORR, Horsham.

The other evening my wife and I were listening to the Savoy Bands. An item had just been concluded when my wife, using the receiver as if it were a microphone, called out: "Would you please play 'Last Night On the Back Porch'?"

Imagine our astonishment when the next tune was this very piece that she had jokingly asked for!—J. H. LEE, London, E.

### A Slight Mistake.

In the street where we live there are no fewer than five double aerials with high masts.

One night a knock at our door was followed by the query from a man outside: "Does the manager of the shipbuilding yard live here, as I am looking for a job?"—Mrs. J. HILL, Newmarket, Essex.

Recently, a friend called to see us who did not understand much about wireless. After having the 'phones on for a little while she asked if the artists played in a roofless room.

"Of course they don't," she was told.

"Well," she said, with a very puzzled air, "how do the sounds get out, then?"—J. BALLET, Barnsley, Yorks.

## Official News and Views.

### Gossip About the B.B.C.

**E**XPERIMENTS are taking place with a view to broadcasting a programme from Los Angeles.

The great success of the *Dogs of Devon* resulted in some 3,000 letters of appreciation arriving at 2, Savoy Hill. Undoubtedly, this was one of the most popular things B.B.C. has done; indeed, many consider it to be the most popular thing, and, as a result, it has been decided to give another performance on the 3rd of March. This performance will be S.B. to all stations, and thus will enable all listeners to judge the quality of this comic opera.

Listeners will be pleased to learn that negotiations with America for a further transmission from New York are proceeding continuously. When a definite date has been agreed upon, it is hoped that listeners in this country will be able to hear an American programme between 10 p.m. and 11 p.m., or 11 p.m. and midnight. It can be taken for granted that every endeavour is being made to give in the near future a regular American transmission, probably once a week.

It is definitely decided to open a Relay Station at Plymouth in the early days of March. The site chosen is now occupied by a sugar refinery. Representations have been made for many months past that a Relay Station should be opened in this district, and this news will be welcomed with pleasure by all who have taken an interest in wireless development.

Immediately after the opening of Plymouth, the erection of a Relay Station at Edinburgh will be proceeded with.

The question of Relay Stations is occupying considerable attention, and, in addition to the above, it is hoped shortly to open one midway between Leeds and Bradford, as well as one at Liverpool, and another at Hull. Beyond these five new stations, there is not much likelihood of others being opened for some time.

Big Ben is to be broadcast. Arrangements have been made for this to take place daily from Sunday next, the 17th inst. At 3 p.m. on that day listeners in every part of the country will hear the time-signal boomed from

the Empire's most famous clock-tower. Thereafter, it will be broadcast each weekday at 7 p.m., and on Sundays at 8.30 p.m. These broadcasts will be S.B. to all stations.

This arrangement will not interfere with the standard time signals broadcast from the Greenwich Observatory.

In order to meet the special requirements of night-workers, and others in the London area, it has been decided to have three mid-day transmissions weekly. These will take place between the hours of 1 p.m. and 2 p.m., commencing on Monday, the 25th inst. This matter was under consideration for many weeks before the decision was made. Consultations with Welfare chiefs connected with almost every branch of industry: in the City, in big departmental stores, and engineering workshops, as well as consideration of the directly expressed ideas of the workers themselves, induced the B.B.C. to undertake this new development.

Another consideration which determined the choice of this hour was the fact that this hour is the one in which most business men in the City of London do their shopping.

The question of beginning a mid-day transmission in other centres is also under consideration, and there is a possibility that Newcastle will be the next to follow the development in London. It is suggested that as there are such large numbers of night-workers in that area, this change would be very agreeable to them.

On the 16th February, the last night of the Opera season at Covent Garden, there will be broadcast to all stations the whole of *Cavalleria Rusticana* and *Pagliacci*.

At the request of large numbers of listeners who recently expressed their pleasure at hearing *The Tales of Hoffman* broadcast, it has been decided to broadcast this performance again on the 25th inst. Mr. L. Stanton Jefferies will conduct a specially augmented orchestra of 35 to 40 players, and the cast will include some of our most famous operatic stars, namely, Miss Gertrude Johnston, Mr. Joseph Farrington, Mr. John Perry, as well as Miss May Blythe, Miss Constance Willis, and Mr. Kingsley Lark.

How many people have realized that the series of recitals relayed from the Concert Hall of the National Institute of the Blind in London are given by blind organists? The organist for the fifth of the series, to be given on the 17th inst., is Mr. Henry G. Newell, F.R.C.O., L.R.A.M.

In view of the recent discussion regarding the type of programme that should be given during the "Women's Hour," and the overwhelming number of letters that were received as a result of the discussion asking for a programme that would take the mind of the woman listener from her domestic cares, it is interesting to note that on the 21st inst., during the "Women's Hour," Miss Marjorie Bowen, the well-known novelist, is to talk on "Women in Modern Fiction."

Another talk that is to be given on the 28th inst., of a different kind, but equally interesting, is one on "Leap Year Customs in the States," by Miss E. Thornton Cook. She will, I understand, tell how tradesmen in America encourage women to propose!



HOPE!

With acknowledgments to the famous picture by the late G. F. Watts, R.A.]



# PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

## Then There was Trouble.



MISS CARMIE HILL

**T**HERE are probably few concert-goers who have not heard Miss Carmie Hill sing, and, of late, she has been repeating her successes in the wireless studio, for her fine mezzo-soprano voice is well suited to broadcasting. Miss Hill relates an amusing anecdote which shows the advisability of becoming acquainted with the language before one visits a foreign country.

A traveller in France entered a restaurant and ordered some mushrooms. The waiter did not understand, and expressed his non-comprehension with hands, head and shoulders. In desperation, the customer snatched up a menu and drew a sketch of a mushroom with his fountain-pen.

Immediately the waiter beamed with intelligence, and disappearing down a staircase, returned a moment later with—an umbrella!

## The Crash That Failed.

**A** FUNNY story about a drummer in an orchestra reaches me from Mr. Bernard Reem, the popular cellist, who broadcasts from Glasgow. This particular drummer was always getting into hot water on account of his vagaries—his great weakness being the habit of pawing various parts of his musical outfit.

On one occasion a loud cymbal crash was demanded to heighten some effect on the stage, but at the rehearsal this crash was not forthcoming, for the simple reason that the drummer had sold his cymbals the day before. However, he assured the conductor that it would be "all right on the night."

Night came, and still no cymbal crash. Everyone was curious, especially the comedian, who declared that his scene had been ruined. The drummer was more penitent than ever, and swore that it would be "all right to-morrow night."

On the next night the drummer turned up carrying a brown paper parcel. Everyone gave a sigh of relief. The cymbals had arrived at last! The moment for the crash came, and, casting an anxious glance at the anxious conductor, the drummer ratted up with a dramatic gesture and, with all his might, hurled to the floor—half a dozen china dinner plates!

The next evening there was a new drummer!

## Dog as Musical Critic.



MR. JULIUS HARRISON

**M**R. JULIUS HARRISON, who conducted a symphony concert, S.B. from London, a short time ago, has been one of the conductors of the British National Opera Company since its inception. Mr. Harrison is also a musical composer, and for some time he has been engaged on an opera, called *IA Canterbury Pilgrims*, which at least one critic

does not like.

"I found," says Mr. Harrison, "that whenever I tried over on the piano a certain part of this work, my dog insisted on howling dismally."

"One day, on returning from a walk, I discovered that the animal had dragged some of my manuscripts from the piano and was joyfully chewing them up!"

## Jolly Awkward!

**A** TALK on "The League of Nations," by Lord Cecil of Chelwood, at London Station, on Friday, February 22nd, is certain to attract crowds of listeners.

In the days when he was Lord Robert Cecil, Lord Chelwood was noted for his wit. On one occasion a wine merchant—proprietor of a certain brand of champagne—approached him and said: "You are so well known, and your opinion carries so much weight, that I should be very much indebted to you if, when ordering champagne in a restaurant or a club, you would ask for my brand."

"Really?" said Lord Robert. "Very well. But, I say, how jolly awkward for me if they should happen to have it!"

## To See the "Queen."

**A**T one time, Lord Cecil was very fond of bee-keeping, and had a fine apiary. One day he sent somewhere for a queen bee, and in answer received a telegram stating that it would arrive by a certain train.

When Lord Cecil went to the station in the afternoon, he found crowds of people waiting there. When he asked what was the matter, he was informed that they had come to see the Queen!

## A Youthful Economist.



MISS MARIE STUART

**A**N artist who is always welcomed by Aberdeen listeners is Miss Marie Stuart, soprano. She specialises in classical music, and on any special "feature" night she is always in attendance at the studio. Miss Stuart is a teacher, and takes a great interest in children. She has a good fund of amusing child stories, one of her best being the following:—

A mother was scolding her little son, aged eight, for his extravagance. "You naughty boy!" she said. "You are having both butter and jam on your bread."

"Oh, no," he answered, "I'm not extravagant, I'm making the same piece of bread do for both."

## Was It a Compliment?

**M**ISS MARY JEFFERIES, who has been singing at Bournemouth, informs me that she once had an amusing experience at a concert given in a lunatic asylum, with the patients as audience.

"I sang 'Angels Ever Bright and Fair,'" she says, "and afterwards one of the patients sent me a message that I 'ought to be singing with the angels in Heaven'! Was this a compliment, or otherwise?"

## Getting Used to It.

**M**R. HUGH SPENCER, who sings at Manchester, is the son of a well-known musical conductor, and, as he himself says, he was "cradled in music," and his earliest environment was among songs and singers.

Mr. Spencer relates a funny story of an Irishman who told a friend that he had taken a new house by the railway.

"Doesn't that disturb your sleep?" he was asked.

"Oh, no," replied the Irishman. "They say that I can get used to it in a few nights, and see, for the first week or so, I am sleeping in a hotel."

## Singing Under Difficulties.



MR. HADLEY WATKINS

**A** POPULAR feature at Bournemouth is the half-hour talk on music that is given by Mr. Hadley Watkins. Mr. Watkins is a Welshman, and he is well known throughout Wales as a composer and minor of choirs. About ten years ago, he settled in Bournemouth, where he has done much to spread a liking for first-class music. He is the chorus master of the Bournemouth Municipal Choir, and he trained the operatic chorus for the recent successful broadcast of *The Lily of Killarney* from Bournemouth Station.

During the war Mr. Watkins was attached to a unit in France that frequently came in for the enemy's attention; but, he says that "Welshmen always sing, no matter what difficulties they may have to encounter," and many a long night spent in the dug-outs was relieved by song, with himself as the leader.

## Why He Came.

**A** SINGER of note at Birmingham is Miss Muriel Sotham, who, besides being successful as a wireless artiste, is well known on concert platforms in the provinces.

Miss Sotham relates an amusing story of a very proud suburbanite who one day opened his front door to a complete stranger.

"What do you want?" he asked pompously. "I have come to tune the piano," was the reply.

"But I never asked you to come!"

"No," said the visitor; "but the neighbours did."

## Singing in the Streets.



MISS JOSEPHINE MACPHERSON

**M**ISS JOSEPHINE MACPHERSON, who sings at Glasgow, is a favourite with wireless audiences on account of her clear diction. She is very fond of a joke, and while studying at the Royal Academy of Music some friends made a wager with her that she would not sing at a street corner.

"I accepted the wager," Miss MacPherson tells me, "and found it well worth

the experience, as the amount of money I collected was gratefully accepted by a charitable institution."

## Hard on the Artists.

**M**ISS MACPHERSON tells a good story of two inlative women who were sitting in the front row of the stalls at a concert. "Oh, dear," exclaimed one. "I had so much to tell you, and now the singer has finished!" "I'm simply dying to hear it," replied the other. "Let's excuse him!"

To ensure getting the "Radio Times" regularly, ask your newsagent to deliver your copy every Friday.



# Asleep for Six Months.

The Dormouse  
and its Habits.

A Talk from Cardiff, by Dr. J. J. Simpson, M.A.

THE name "Dormouse" literally means "the sleeping mouse," on account of its habit of sleeping through the winter months; but the name "mouse" is not so appropriate, as it is only very distantly related to the field-mouse and the house mouse. It belongs to that large assemblage of very diverse animals called "rodents," which includes the squirrels, rabbits, rats, and so on.

The dormouse is not much bigger than a house mouse, but it boasts of the very high-sounding scientific name of *Muscardinus arborum*. To those unfamiliar with this dainty, timid and attractive little animal, let us try to picture it. First of all, imagine a little ball of beautiful yellowish-buff and slightly golden fur about one inch and a half in diameter. This is what we see if we find a dormouse in winter or early spring. Let us take it in our hands. Slowly the ball unravels itself, and, first of all, a short tail is disentangled. The tail is thick, slightly flattened, and bushy, quite unlike the tail of the mouse or rat.

## Living in Trees.

Next, a stumpy little head with enormous jet-black eyes makes its appearance, and four little pink feet gradually emerge from the centre of the ball. The underside is whitish, and the whole animal is spotlessly clean. For a time it lies on its side, peering with its large eyes. It then turns over, stands up, and now we see one of the most beautiful of our small mammals.

Just like the squirrel, the males build little nests, or dreys, into which they retire when they want to rest or sleep. The dormouse is essentially a tree-dweller, and is found in hazel groves.

## A Wonderful Nest.

The sleeping nest is usually built about four to eight feet from the ground. It is quite spherical and about the size of a tennis ball. It is beautifully and compactly built and snugly lined. The materials composing such a nest depend, to a great extent, on the available supply. When a strand of bark or a piece of grass or hay is used, the dormouse enters a small hole at the side backwards, pulls in the strand, and then, coiling itself into a ball, it turns round and round, smoothing it in and at the same time pushing the whole nest outwards, thus enlarging it to fit its body.

The entrance to the nest is generally at the side; but when the dormouse is in residence, it closes up the aperture. Consequently, if one comes across such a nest with the door open, it is certain not to be tenanted. The dormouse is very keen of smell, and if a nest has been disturbed by another visitor, it at once abandons it and builds a new one.

## A Hater of Cold.

The dormouse is our best British example of a hibernating animal, that is, an animal that sleeps through the winter months. Even a cold day in summer or autumn will drive our little friend into a deep slumber, while the first frost or a cold autumn snap will send him peacefully to sleep for months. One can safely say that from October to April no dormouse is out of doors. During hibernation, he does not occupy his summer residence, but retires to some hole under a bank or in an old tree. There he builds himself a cosy ball for a nest, and closes his bedroom door behind him.

Normally, the blood temperature of a dormouse is the same as that of human beings; but, during his winter sleep, it falls to that of its surroundings. This is very remarkable.

After a good season's feeding he is a little

ball of fat, almost ready to burst his skin. During his sleep, however, he takes no exercise, and as his temperature is low, he does not require much fuel to keep his energy up, but what little he requires is supplied by this abundance of fat. Consequently, when he wakes and begins to take an interest in life once more, he is a little emaciated wreck, only about half the weight he was when he retired, a mere shadow of his former self.

## Not a Vegetarian.

But when he does come out, the buds are opening, and the various insects are emerging from their eggs. He is very fond of nuts of all kinds, hazel, chestnut, etc., also of acorns and the fruit of the dog rose. He is not, however, a strict vegetarian, because he is very fond of caterpillars, leather jackets (these are the grubs of "daddy longlegs") and other larvae, and he often indulges in the eggs of small birds.

The dormouse is a very delicate feeder, and his manner of feeding is dainty. He takes a nut in his mouth, sits up on his hind quarters, places the nut in his fore paws, and then sets to work methodically and with great determination. It is surprising how much he can eat in a single day, but then we must remember he is laying in a stock for the lean months.

## Looking for a Wife.

As soon as the dormouse begins to put on flesh, he at once turns to the more serious occupation of looking for a wife. When this matter has been satisfactorily arranged, the question of a breeding nest comes in for consideration. The breeding nest is usually found in situations similar to the drey, but is very much bigger, as befits a nursery for a young family. The young, which generally number about four in a litter, are born in August or September, seldom later. This is what we would expect, because they have to eat and grow before they are able to go to sleep, and if they are born too late, they would not be mature or sufficiently fed.

Young dormice are not so naked as most other rodents. They are generally born with a slight down on their pink bodies. Their feet are enormous and quite out of proportion. They grow at a great pace, and soon have the full coat of the adult. In the first year the coat is duller than after the first moult, and this may serve to distinguish yearlings from adults. After the first moult, however, they are indistinguishable. The tail of the dormouse is slightly prehensile—that is, it can be twisted round a branch and used as a means of support.

## Many Enemies.

Dormice are often seen to fall downwards from one branch to a lower, but as the hand-like feet cling so firmly to a branch, this cannot be accidental. This is also remarkable in such an animal. The dormouse, so far as we know, is short-lived. It is very seldom one can keep them alive over a second winter, that is, in captivity.

As food it is a very dainty morsel, and has many enemies. Weasels account for quite a few, while many owls and kestrels destroy enormous numbers. The greatest enemy of the dormouse, however, is the weather. A mild spell during the winter has a disastrous effect on the dormouse population. It drives them out, there is no food, and the poor animal is using up its store of energy when it should be conserving it. If the winter is severe, dormice are numerous the next year; if the winter is mild, dormice are scarce.

The dormouse makes a dainty and charming little pet in captivity, and can become quite tame.

*Important*

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will commence an

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**A Clerk writes:** "The various efficiency methods have been applied to such good effect that I have received 50% increase in my salary."—(H.C.117.)

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**A Manager says** that since taking the Course he has increased his salary by 200%.—(P.20,563.)

**An Analytical Chemist reports** that Pelmanism has enabled him to tie for top place in an examination with 98% marks.—(T.10,280.)

**A Secretary writes:** "The value of Pelmanism lies to a large extent in the

ease with which it can be studied anywhere." (The present writer did most of his Pelmanism in a London tube whilst going to and from business.) He has in this way learnt the value of planning ahead; of having settled purpose; of consecutive thinking; of thorough habits of study with their consequent quick and accurate power of recall, as and when required.—(K.12,091.)



THE BARONESS ORCZY

*the well-known authoress, who strongly recommends Pelmanism to every man and woman in need of it. A copy of a book containing a full description of this wonderful system will be sent free to everyone who sends this coupon printed on this page to-day.*

**An Insurance Secretary states** that he has received a higher position. "This I attribute to a very large extent to the interest and stimulus I received during my Pelman Course."—(B.10,108.)

**A Departmental Manager reports** that since taking the Course he has obtained a better position and an increase in salary of 25%.—(W.27,014.)

**A Clerk writes:** "Since taking Pelmanism I have been transferred to a more responsible position."—(M.27,215.)

**An Artist states** that Pelmanism has developed his powers of Observation.—(C.23,304.)

**A Builder says** that Pelmanism has improved his memory for names, places, and quantities.—(H.16,172.)

**A Librarian states:** "Since my last paper I have secured another appointment. I must certainly thank the Pelman lessons for a feeling of intense Self-Confidence at the interview, which I am sure played no small part in my advancement."—(P.22,099.)

**A Shorthand Typist reports** that Pelmanism has enabled her to secure two advances in salary.—(M.24,807.)

**An Assistant Cashier writes:** "Financially the Course has already paid for itself, in that I have a better position."—(CC.1,309.)

Thousands of similar cases could be quoted. But space forbids. More instances will be found in "The Efficient Mind," a book which every reader who wishes to increase his or her efficiency and to get on more rapidly in life should write for to-day. It will be sent gratis and post free to any address on application (either by letter, post-card, or personal visit) to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

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- |               |                   |
|---------------|-------------------|
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| Observation   | Organizing Power  |
| Perception    | Directive Ability |
| Judgment      | Forcefulness      |
| Initiative    | Self-Confidence   |
| Will-Power    | Self-Control      |
| Decision      | Tact              |
| Ideation      | Reliability       |
|               | Self-manship      |

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all qualities of the utmost practical use in the affairs of life.

Amongst those who agree with the Baroness Orczy in recommending Pelmanism to every man or woman who wishes "to do better in life" and to earn more money are:—

- |                              |                      |
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| Sir Henry Johnston           | Dr. Ethel Smyth      |
| Sir A. Quiller-Couch         | Sir H. Ruler Hag-    |
| Mr. E. F. Benson             | gard                 |
| Sir L. G. Chiozza-           | Maj. Gen. Sir F.     |
| Moser                        | Maurice              |
| Mr. T. P. O'Connor,          | Sir James Yorall     |
| M.P.                         | Mr. W. L. George     |
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and a host of others.

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## WIRELESS PROGRAMME—SUNDAY (Feb. 17th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON.

(Call Sign, 2LO. Wave-Length, 365 Metres.)

## 3.0-5.0. ORGAN RECITAL.

Relayed from the Concert Hall of the

National Institute for the Blind.  
S.B. to all Stations except Manchester.  
At the Organ, HENRY G. NEWELL,  
F.R.C.O., L.R.A.M.  
The Organ.

Allegro Appassionato from Fifth Symphony

Benediction Nuptial ..... Gullmann

Grand Chor. No. 2 ..... Hoffma

SYBIL MADEN (Contralto).

"Si mes vœux avaient des ailes" Reynaldo Hahn

"Lorraine" ..... Sanderson

EVELYN RUSSELL (Solo Violin).

Aria ..... Tenaglia

Cantata ..... d'Ambrasio

NOHMAN NOTLEY (Baritone).

"Song of Agincourt" (Traditional, 1415)

arr. Norman Notley

"Sweet Nymph, Come to Thy Lover"

(Thomas Morley, 1593) arr. Frederick Keel

"Pain Would I Change That Note" (Tobias

Hume, 1605) ..... arr. Frederick Keel

"The Twelve Days of Christmas" (Trad-

itional) ..... arr. Frederick Keel

The Organ.

Cavotta in the style of Handel

Saraband in the style of Bach ..... Newell

"Fairest" ..... Sybil Maden.

"O Lovely Night" (Song Cycle, "Summer-

Time" ..... London Road

"Daddy's Sweetheart" ..... Lohmann

"Here's to the Holly" ..... Carol Dexter

Evelyn Russell.

Tambourin ..... Leclair

Chanson Louis XIII. and Pavane

..... Couperin-Kreider

Norman Notley.

"In Summertime on Breton" ..... Graham Perl

"The Cloths of Heaven" ..... Dunkill

"Over the Mountains" (Old English)

arr. Roger Quilter

The Organ.

Impromptu ..... Alcock

Evening Song ..... Hainshaw

Postlude in C ..... Smart

Announcer: J. S. Hodgson.

5.0-5.30.—CHILDREN'S CORNER. S.B. from

Aberdeen.

## SUNDAY EVENING.

9.30.—Time Signal relayed from Big Ben.

9.30. CORPORAL G. REGAN, D.C.M.

Cornet Solo, "The Holy City" ..... Adams

(With the R.A.F. Band.)

Hymn, "Nearer, My God, to Thee" (A. and M. 277).

MISS M. HARDY, M.B.E., J.P., Ex-Pres-

ident of the National Women's Free Church

Council. Religious Address.

Hymn, "Rock of Ages" (A. and M. 184).

9.0. All-Services Programme

by

THE BAND OF H.M. ROYAL AIR FORCE.

By permission of the Air Council.

S.B. in Manchester.

Conducted by FLIGHT LIEUT. J. AMERS.

The Band.

March, "Through the Air" ..... Amers

"A Life on the Ocean Wave" (Nautical

Fantasia) ..... Binding

LEONARD SALISBURY (Bass).

Three Service Songs:

1. Royal Navy, "The Old Superb" Stanford

2. Army, "The Old Soldier" ..... Devan

3. Royal Air Force, "The Finest Job of

All" ..... Eric Coates

The Band.

"A Naval Patrol" ..... A. Williams

"Barrack Room Ballads" ..... Middleton

Programme S. B. to all Stations except

Cardiff.

10.0.—Time Signal relayed from Greenwich.

Leonard Salisbury.

"Zimbabwe" (Old Folk Song)

arr. Newton

"Hydras (the Cretan)" ..... E. Watt

The Band.

Grand Military Tattoo, J. Mackenzie-Rogan

The R.A.F. Marches:

Grand March ..... York Bowen

March Past ..... Watford Davies

10.30.—GENERAL NEWS BULLETIN. S.B.

to all Stations except Cardiff.

10.45.—Close down.

Announcer: C. A. Lewis.

## BIRMINGHAM.

(Call Sign, 5IT. Wave-Length, 475 Metres.)

3.0-5.0.—CONCERT. S.B. from London.

5.0-5.30.—CHILDREN'S CORNER. S.B. from

Aberdeen.

9.30. STATION REPERTORY CHOIR.

Hymn, "Saviour, Blessed Saviour" (A. and

M. 305).

THE REV. S. A. PARSONS, M.A., Con-

gregational Church, Soho Hill. Religious

Address.

Nation Repertory Choir.

Anthem, "By Babylon's Wave" ..... Gounod

AMY CARTER (Contralto).

"Abide With Me" ..... Liddle

9.10. STATION ORCHESTRA.

Under the Direction of JOSEPH LEWIS.

Overture, "Fra Diavolo" ..... Anser

Symphony in G Minor ..... Mozart

March, "Coronation" ("Le Prophète")

Meyerbeer

Suite, "Nell Gwyn Dances" ..... Gounod

(a) Country Dance; (b) Pastoral Dance; (c)

Merrymakers' Dance.

10.0-10.45.—Programme S.B. from London.

Announcer: Percy Edgar.

## BOURNEMOUTH.

(Call Sign, 6BM. Wave-Length, 355 Metres.)

3.0-5.0.—CONCERT. S.B. from London.

5.0-5.30.—CHILDREN'S CORNER. S.B. from

Aberdeen.

9.30. ARTHUR MARSTON, A.R.C.O. (Solo

Organ).

Overture to "St. Cecilia's Day" ..... Handel

"Evening Prayer" ..... Henry Smart

9.40. THE RICHMOND HILL CONGRE-

GATIONAL CHURCH CHOIR.

Conductor: ENOS WATKINS, F.R.C.O.,

A.R.C.M.

Accompanist: NORA BRADBURY, L.R.A.M.,

A.R.C.M.

Hymn, "Just as I Am" ..... Moulder

9.45.—FATHER PERCIVAL TRIGGS,

Roman Catholic Church, Boscombe. Re-

ligious Address.

9.0. Choir.

Chorus, "The Heavens are Telling" ..... Haydn

Part Song, "The Silent Land" ..... Goss

9.10. Arthur Marston.

"Prière et Berceuse" ..... Gullmann

Triumphal March, "Signed Joralfar" ..... Grieg

## CHAPPELL

## WERNER

## BROADWOOD

## STEINWAY

pianos are in use at the  
various stations of the  
B.B.C.

9.25. DOROTHY STREET (Soprano).

"Oh, That I Might Retrace the Way"

Brooks

"Life and Death" ..... Coleridge-Taylor

(With 'Della Olligata' by R. Clifford.)

9.35. SAMUEL CLIFFORD (Solo Cellist).

"Andante" ..... Mann

"Londonderry Air" ..... arr. Tronell

"Chanson Triste" ..... Tchaikovsky

9.40. Choir.

Anthem, "Saviour, Breathe an Evening

Blessing" ..... Enos Watkins

9.50. Arthur Marston.

"Romance," Op. 109 ..... Mendelssohn

"Finale in D" ..... Beethoven

10.0-10.45.—Programme S.B. from London.

Announcer: Bertram Fryer.

## CARDIFF.

(Call Sign, 5WA. Wave-Length, 353 Metres.)

3.0-5.0.—CONCERT. S.B. from London.

5.0-5.30.—CHILDREN'S CORNER. S.B. from

Aberdeen.

8.10. CHOIR OF RICHMOND ROAD CON-

GREGATIONAL CHURCH.

Hymn, "Eternal Father Strong to Save"

(Tune: Melita) ..... Dykes

Anthem, Chorales from Motet: "Jesu,

Priceless Treasure" ..... Bach

(a) "Jesu, Priceless Treasure"; (b) "In

Thine Arms I Rest Me"; (c) "Hence All

Fears and Sadness"

THE REV. WM. EVANS, D.A. (WR Ifast),

Richmond Road Congregational Church,

Cardiff. Religious Address.

Hymn, "Father in the High Heaven Dwell-

ing" (Tune: W. Jackson).

## Chamber Music Evening.

8.40. THE CLETON QUINTETTE.

Vocalist: SEYMOUR DOSSER.

"MR. EVERYMAN" in a Commentary

upon the music.

Songs: "Sanctus Fortis" ("The Dream of

Gerontias") ..... Edgar

"The Processional" ..... César Franck

Pianoforte Quintette in E Flat (Op. 44)

Schumann

Song, "On Wenlock Edge" ..... Vaughan Williams

(With the original accompaniment by string

quartette and pianoforte.)

"Three Idylls" (Nos. 2 and 3) ..... Frank Bridge

The National Anthem.

NEWS BULLETIN.

10.15.—Close down.

Announcer: A. Corbett-Smith.

## MANCHESTER.

(Call Sign, 2ZY. Wave-Length, 375 Metres.)

3.0-5.0.

CONCERT BY THE RADIO MILITARY

BAND.

Conductor: HARRY MORTIMER.

March, "Lorraine" ..... Gounod

Selection, "Lohengrin" ..... Wagner

Two Spanish Dances ..... Monchewski

Xylophone Solo, "Gipsy Revels" ..... Smith

(Soloist, John Massey.)

Overtures, "Festival" ..... Tchaikovsky

Ballet Music, "La Reine de Saba" ..... Gounod

Serenade Lyrique ..... Elgar

Gavotte, "Mignon" ..... Thomas

Barcarolle, "The Tales of Hoffmann" ..... Offenbach

Selection, "Merrie England" ..... Gounod

March, "The Great Little Army" ..... Alford

5.0-5.30.—CHILDREN'S CORNER. S.B. from

Aberdeen.

8.0.—SIDNEY G. HONEY: Talk to Young

People.

8.30.—Hymn, "The Church's One Foundation"

(A. and M. 215).

(Continued in col. 1, page 307.)



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# Monday's High-Low Programme.

Some of the Music described by Percy A. Scholes.

(For Complete Programme, see the facing page.)

## THE SINGER.

### 9. JOHN IRELAND—Sea Fever.

This is a setting of John Macfield's words:—  
"I must go down to the seas again,  
to the lonely sea and the sky,  
And all I ask is a tall ship, and a  
star to steer her by."

John Ireland is one of the most distinguished of our British composers of to-day. He was born in Bowdon, Cheshire, in 1879. Much of his music is very fine Highbrow music, but this song, I think, is equally fine High-Low. At all events, though I didn't ask for advice on the choice of songs, many people wrote demanding it.

### 10. IRISH—The Gentle Maiden.

This is an Irish folk-song, with accompaniment by Dr. Arthur Somervell.

11. STANFORD—The Bold Unbiddable Child.  
A fine character sketch of an angry mother. Stanford is a Highbrow of the Highbrows, having for nearly forty years been Professor of Music at Cambridge University.

12. SCOTTISH—Willy's gone to Melville Castle.  
I forgot to put a Scottish song in until I got some angry-humorous letters from Scots. And then I bethought myself I'd got no Welsh—so that had to be attended to! I don't want my High-Low concert to break up the Empire!

## PIANIST AND ORCHESTRA.

### 13. GRING—Piano Concerto (1st Movement).

Surely, Concertos are Highbrow enough! But, to my surprise, dozens of people have written asking for this. It has a Norwegian folk-music tinge about its tunes, of course, like so much of Grieg's music.

## THE SINGER.

### 14. SCHUBERT—The Erl King.

Pity the poor pianist. This takes some playing! Schubert himself couldn't play it, they say. He had to leave out some of the notes!

The words are by Goethe. They picture a father and child on horseback. The ghostly Erl King flies with them, unseen and unheard by the father, but seen and heard by the boy.

The hard riding through the night (verse 1), the boy's terror at seeing the ghostly figure (verse 2), the Erl King's wheedling invitation (verse 3), the boy's renewed terror and the father's attempt to comfort him (verse 4), the Erl King's second invitation (verse 5), the boy's cry and the father's consolation (verse 6), the Erl King's grasp of the boy (verse 7), and the boy's death (verse 8) are all graphically pictured.

### 15. SCHUBERT—The Wanderer's Night Song.

A tiny little piece of quiet musical beauty.

## THE PIANIST.

### 21. BACH—Gavotte and Gigue.

These are from the Fifth French Suite. Gavotte and Gigue are old dance forms, this Gigue, besides, being a sort of Fugue—and a fugue is reckoned the most Highbrow of all Highbrow things!

## THE ORCHESTRA.

### 24. TCHAIKOVSKY—Overture to Nutcracker Suite.

A fairy-march-tune. Note that, to keep it light and airy, the composer has used no cello or basses.

## ENCORE.

You choose these, by means of your jury of men and women who have all sworn that never in their unswayed lives have they set foot in any one of these Highbrow Haunts, the Queen's Hall, the Royal Albert Hall, the Wigmore Hall, the Aeolian Hall, and the Steinway Hall.

## THE ORCHESTRA.

### 1. QUILTER—A Children's Overture.

This is a delightful piece of orchestral music made by stringing together the following twelve well-known children's songs:—

*Boys and Girls, Come Out to Play.*  
*Upon Paul's Steeple Stands a Tree.*  
*Dance, Get Up and Bake your Pie.*  
*I Saw Three Ships Come Sailing By.*  
*Sing a Song of Sixpence.*  
*There was a Lady Laced a Sash.*  
*Over the Hills and Far Away.*  
*The Frog and the Ounce.*  
*A Frog He Would a-Wooing Go.*  
*Has, Has, Black Sheep.*  
*Here We Go Round the Mulberry Bush.*  
*Oranges and Lemons.*

Roger Quilter is a famous High-Low composer, born in Brighton, 1877. He writes lots of songs.

## THE SINGER.

### 2. MARTIN SHAW—O Falmouth is a Fine Town, & The Land of Heart's Desire.

Martin Shaw was born in London in 1876. Much of his music, too, is good High-Low.

### 4. ENGLISH—Come, My Own One.

This folk-song has been fitted with accompaniment by a clever young composer who was killed in the war—George Butterworth.

### 5. SCHUMANN—The Two Grenadiers.

These are two of Napoleon's soldiers finding their way back from the disastrous Russian campaign. They reach the frontier of France, and learn, to their sorrow, that their Emperor is captured. The words are by Heine. They embody the spirit of Napoleon's glory.

Note how, at the end, as the soldier speaker's imagination is fired. One music leaves the minor and goes into the major for the rest of the piece, the excitement at last culminating in a snatch of the "Marseillaise."

## THE PIANIST.

### 6. MENDELSSOHN—Rondo Capriccioso.

(Unfortunately, we have no time for the Andante that precedes the Rondo.)

A Rondo is a piece in which the same tune (or "Subject") comes round again and again. Capriccioso is Italian for "capricious" or (better, perhaps) "whimsical." A large number of listeners have asked for this piece.

### 7. MENDELSSOHN—Spring Song.

This is one of the ever-popular Songs Without Words—the most popular, apparently, for a very large number of listeners have asked for it (though the so-called *Bee's Wedding*, which should really be called *Spinning Song*, ran it close).

### 8. BALFOUR GARDINER—London Bridge.

This is a happy treatment of another well-known children's tune. Balfour Gardiner was born in London, in 1877.



# WIRELESS PROGRAMME—MONDAY (Feb. 18th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON.

(Call Sign, 2LO. Wave-Length, 365 Metres.)

3.30. Time Signal relayed from Greenwich.  
3.30-4.30.—Concert: The Wireless Trio and Robert Curtis (Tenor).  
5.0.—WOMEN'S HOUR: The Wireless Trio, "Doing as the Romans Do," by Yvonne Cloud.  
5.30.—CHILDREN'S STORIES: "Sabo Rides a Race," by E. W. Lewis, "Treasure Island," by Robert Louis Stevenson, Chap. 1, Part 1.  
6.15.—Boys' Brigade News.  
6.25-7.0.—Interval.  
7.0.—TIME SIGNAL (relayed from Big Ben) AND 1st GENERAL NEWS BULLETIN. S.B. to all Stations.  
JOHN STRACHEY (the B.B.C. Literary Critic): "Weekly Book Talk," S.B. to all Stations.  
Local News and Weather Forecast.

## 7.30. "High-Low" Programme.

S.B. to all Stations except Cardiff.  
Arranged by the B.B.C. Music Critic.  
THE WIRELESS ORCHESTRA.  
Conducted by L. STANTON JEFFRIES.  
Children's Overture ..... *Boyer Quilter*  
GEORGE PARKER (Baritone).  
"O. Paimouth is a Fine Town" ..... *Martin Shaw*  
"The Land of Heart's Desire" ..... *Martin Shaw*  
"Come, My Own One" (English Folk Song) ..... *George Butterworth*  
"The Two Grenadiers" ..... *Schumann*  
MAURICE COLE (Solo Piano).  
"Rondo Capriccioso" ..... *Mendelssohn*  
"Spring Song" ..... *Mendelssohn*  
"London Bridge" ..... *Halford Gardiner*  
George Parker.  
"Sea Fever" ..... *John Ireland*  
"The Gentle Maiden" (Irish Folk Song) ..... *Arthur Somervell*  
"The Bold Unbiddable Child" ..... *Stanford*  
"Willy's Gane to Melville Castle" ..... *Scottish*  
Maurice Cole and Orchestra.  
First Movement of Piano-forte Concerto in G Major ..... *George Parker*.  
"The Ed King" ..... *Schubert*  
"The Wanderer's Night Song" ..... *Schubert*  
Orchestra.  
Pavane ..... *Jane Field*  
Mock March (for Strings) ..... *Granger*  
George Parker.  
"To Anthes" ..... *Hotten*  
"All Through the Night" ..... *Welsh Folk Song*  
"Simon the Cellarer" ..... *Hotten*  
Maurice Cole.  
Gavotte and Gigue from 5th French Suite ..... *Bach*  
Nocturne in E Flat ..... *Chopin*  
Study in G Flat, Op. 25, No. 9 ..... *Chopin*  
JOHN HENRY on "These Highbrows."  
Orchestra.

Overture to Nutcracker Suite ..... *Tchaikovsky*  
9.20.—TIME SIGNAL (relayed from Greenwich), AND 2nd GENERAL NEWS BULLETIN. S.B. to all Stations.  
Local News and Weather Forecast.

9.25.—LORD RIDDELL on "Concentration." S.B. to all Stations.

10.0. George Parker. Encores.  
Maurice Cole. Encores.  
John Henry on "That Wheelbarrow."  
Orchestra.

March, "Pomp and Circumstance," No. 1 ..... *Elgar*

10.30.—Time Signal relayed from Big Ben.  
Close down.

Announcers: (P. A. Scholes,  
R. F. Palmer.

## BIRMINGHAM.

(Call Sign, 5IT. Wave-Length, 475 Metres.)

3.30.—Clifford Fildes (Tenor) and Ernest Brain (Baritone), Selected Duets from their Repertoire.  
5.0.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., "Horticultural Hints."  
5.30.—Agricultural Weather Forecast.  
KIDDIES' CORNER.  
6.20.—"Teens' Corner."  
7.0.—NEWS, S.B. from London.  
JOHN STRACHEY, S.B. from London.  
Local News and Weather Forecast.  
7.30.—The entire Programme S.B. from London.

Announcer: H. Cecil Pearson.

## BOURNEMOUTH.

(Call Sign, 6BM. Wave-Length, 385 Metres.)

3.45.—Concert: The "6BM" Trio.  
4.45.—WOMEN'S HOUR.  
5.15.—KIDDIES' HOUR.  
6.0.—Boys' Brigade News.  
6.15.—Scholars' Half-Hour: G. Guest, B.A., J.P., on "The Bad Old Times."  
7.0.—NEWS, S.B. from London.  
JOHN STRACHEY, S.B. from London.  
Local News and Weather Forecast.  
7.30.—The entire Programme S.B. from London.  
Announcer: W. R. Keene.

## CARDIFF.

(Call Sign, 5WA. Wave-Length, 353 Metres.)

5.0.—"SWAS"—FIVE O'CLOCK—"Mr. Everyman," Talks to Women, Vocal and Instrumental Artists, the Station Orchestra.  
Weather Forecast.  
5.45.—THE HOUR of the "KIDDIE WINKS."  
7.0.—NEWS, S.B. from London.  
7.15.—JOHN STRACHEY, S.B. from London.  
Local News.  
THE STATION ORCHESTRA.  
SOPHIE ROWLANDS (Soprano).  
Vocalists: ..... TOM KINNIBURGH (Bass).  
7.30.—Orchestra: March, "Triumph of Right."  
Lovell.  
Eulogies, "Zennatta Cardas" ..... *Michie*  
7.40.—Songs, Sophie Rowlands:  
"Waltz Song" ("La Bohème") ..... *Parvini*  
"I Know Where I'm Going" ..... *Hughes*  
7.50.—Orchestral Selection, "The Pink Lady" ..... *Coryll*  
8.0.—Songs, Tom Kinniburgh:  
"The Vulcan's Song" ..... *Gounod*

"The Late Player" ..... *Albarn*  
8.10.—Concert Valse, "Barcarolle" ..... *Waldteufel*  
8.20.—Songs, Sophie Rowlands:  
"O Ship of My Delight" ..... *Phillips*  
"Love's Philosophy" ..... *Quilter*  
8.30.—Orchestral Suite, "Scenes from a Pastoral" ..... *Beethoven*  
8.45.—MRS. ROSE DAVIES, J.P., on "The Training of Defective Children."  
8.55.—Songs, Tom Kinniburgh:  
"The Arrow and the Song" ..... *Rolfe*  
"Chorally Yoko" ..... *Phillips*  
9.5.—Overture, "Le Chevalier Breton" ..... *Herman*  
9.10.—Songs, Sophie Rowlands: Selected.  
9.20.—DAN JONES, F.R.A.S., on "Astronomy."  
9.30.—NEWS, S.B. from London.  
Local News and Weather Forecast.  
9.45.—LORD RIDDELL, S.B. from London.  
10.0.—Dance Music.  
10.15.—Close down.  
Announcer: A. H. Goddard.

## MANCHESTER.

(Call Sign, 2ZY. Wave-Length, 375 Metres.)

3.30-4.30.—Concert by the "2ZY" Trio.  
5.0.—WOMEN'S HOUR.  
5.20.—Farmers' Weather Forecast.  
5.25.—CHILDREN'S HOUR.  
6.35.—Boys' Brigade News.  
6.40.—FRANCIS J. STAFFORD, M.A., M.E., French Talk.  
7.0.—NEWS, S.B. from London.  
JOHN STRACHEY, S.B. from London.  
Local News and Weather Forecast.  
7.30.—The entire Programme S.B. from London.  
Announcer: Victor Smythe.

## NEWCASTLE.

(Call Sign, 5NO. Wave-Length, 400 Metres.)

3.45.—Concert: J. W. Smith (Tenor), Alfred Sealbridge (Solo Violin).  
4.45.—WOMEN'S HOUR.  
5.15.—CHILDREN'S HOUR.  
6.0.—Scholars' Half-Hour: A. W. Davies, B.A., on "Stories of the Nations—Arcturion and Augustus."  
6.30.—Boys' Brigade News.  
6.45.—Farmers' Corner.  
7.0.—NEWS, S.B. from London.  
JOHN STRACHEY, S.B. from London.  
Local News and Weather Forecast.  
7.30.—The entire Programme S.B. from London.  
Announcer: E. L. Odham.

## EVENTS OF THE WEEK.

### SUNDAY, FEBRUARY 17th.

LONDON, 3.0.—Organ Recital, relayed from the Hall of the National Institution for the Blind. S.B. to other Stations.

### MONDAY, FEBRUARY 18th.

LONDON, 7.30.—"High-Low" Programme, arranged by the B.B.C. Music Critic. S.B. to other Stations.  
LONDON, 9.45.—Lord Riddell on "Concentration." S.B. to all Stations.

### TUESDAY, FEBRUARY 19th.

ABERDEEN, 7.30.—Old English Folk Songs and Dances Night.  
BOURNEMOUTH, 7.30.—Verdi Night.  
CARDIFF, 7.30.—"The Merry Wives of Windsor" (Shakespeare).

### WEDNESDAY, FEBRUARY 20th.

BIRMINGHAM, 7.30.—Choral and Orchestral Programme.

### THURSDAY, FEBRUARY 21st.

BIRMINGHAM, 7.35.—Popular Classics Programme.

### FRIDAY, FEBRUARY 22nd.

LONDON, 8.0.—Symphony Concert organized by the B.B.C. at the Central Hall, Westminster, and relayed to all Stations. This concert will be open to the public at popular prices, the proceeds being devoted to St. Dunstan's. Conductor, Mr. Percy Pitt.

### SATURDAY, FEBRUARY 23rd.

ABERDEEN, 7.15.—"A Whiff of Lavender," a sketch of Memories. Cast—"The One Gone" "The One Left."

BOURNEMOUTH, 8.0.—"Classical Request Night."



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# WIRELESS PROGRAMME—TUESDAY (Feb. 19th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON

(Call Sign, 2LO. Wave-Length, 365 Metres.)

- 3.0 TIME SIGNAL, relayed from Green  
3.30-4.30 Concert: The Wireless Trio and  
Singer (Soprano)  
5.0 WOMEN'S HOUR New Window  
by Mrs. George Sanders. A  
Nursery Chat by the House Ph... of a  
London Hospital  
6.30—CHILDREN'S STORIES. Aunt Priscilla on St. Valentine. The Tea Cup's Story  
6.15-7.0 In...  
7.0 TIME SIGNAL, relayed from Big Ben.  
AND 1ST GENERAL NEWS BULLETIN  
S.B. to all Stations  
7.10 CAPTAIN P. P. ECKERSLEY  
Local News and Weather Forecast  
7.15 FENN LAY introduces his Concert  
For...  
8.20 **Plays.**

### THE TRAGEDY OF MR. PUNCH

- by  
EDWARD ARKELL and RUSSELL THORNDIKE  
Incidental Music by ALBERT FOX  
The Showman... PAUL VALMONDE  
His Wife... DAME MAY WHITTY  
Punch... RUSSELL THORNDIKE  
Jo... PAUL VALMONDE  
The Headie... REX PALMER  
The May...  
The Doctor...  
Jack Cat...  
Backdoor...  
Land Man... LEWIS CASSON  
Polly...  
Bathing Girl... NANCY ATKIN  
Scene: The Sea Shore

### "GOLD MINE"

By EDWARD ARKELL

- Daniel... CHARLES WILFORD  
Nathaniel... LEONARD TOSWILL  
Pierrot... LEO G. CARROLL  
Harlequin... RUSSELL THORNDIKE  
Columbus... NANCY ATKIN  
The Music...  
occasion by L. STANTON JEFFRIES  
The Plays produced by LEWIS CASSON  
9.30 TIME SIGNAL, relayed from Big Ben  
10.0-11.0 1ST GENERAL NEWS BULLETIN  
S.B. to all Stations  
Local News and Weather Forecast  
10.45 PROFESSOR A. J. HIRSH AND  
"Episodes in the History of England"  
The Death of William the New Forest  
11.0—THE SAVOY ORPHEANS AND  
SAVOY HAVANA BANDS relayed from  
The Savoy Hotel, London  
11.0 TIME SIGNAL, relayed from Big Ben  
Close down.  
Announcer: J. S. Dodgson

## MANCHESTER

(Call Sign, 5IT. Wave-Length, 475 Metres.)

- 3.30-4.30 Piano Quartette  
5.0 WOMEN'S CORNER  
5.30 Agriculture, Weather Forecast  
KIDNIES' CORNER  
6.30 "Tears" Corner: Birmingham Photo  
graphic Society Member will give hints to  
young Photographers  
7.0 NEWS, S.B. from London  
CAPTAIN P. P. ECKERSLEY S.B. from  
Local News and Weather Forecast  
**Concert Party Programme.**  
7.30 THE GREYSTON CONCERT PARTY  
Opening Chorus, "Beats as Cheerful as Gray"

- Edith James and Percy Owens  
"Why Didn't You Tell Me?"  
Edith James, a Piano and some Songs  
The Greys Party  
Concerted Item "B..."  
Leonard Brown  
Songs, "Sands of Dee"  
Trotting to the Fair"  
The Greys Party  
Concerted "A..."  
8.15-8.45—Interval  
8.45 The Greys Party  
Concerted, "B..."  
Song, "Jackaday"  
Rango Song, "Rango Oddly"  
Return of the Regiment  
Percy Owens and some Home  
Leonard Brown and The Greys Party  
Song, "Dream Girl"  
The Greys Party  
Concerted "The Coster's Outing"  
9.30 NEWS, S.B. from London  
Local News and Weather Forecast  
9.40 COLIN H. GARDNER, F.R.A. Hon.  
M. Band Organiser of the Radio A...  
Wireless H... to Beginners  
10.0 THE SAVOY BANDS, S.B. from London  
11.0 Close down.  
Announcer: H. Cecil Pearson

## GLASGOW

(Call Sign, 5BM. Wave-Length, 385 Metres.)

- 3.45—Concert: Nadia Pohlava (Soprano), Ethel  
Rowlands (Solo Piano), Leslie Barry (Solo  
Bass)  
4.45 WOMEN'S HOUR  
5.15 KIDNIES' HOUR  
6.15 "Half Hour"  
7.0 NEWS, S.B. from London  
Local News and Weather Forecast  
7.15—J. C. B. CARTER, B.A., "The Story  
of Golf"  
**Verdi Night.**  
All Songs with Orchestral Accompaniment  
7.30 CAPT W. A. FEATHERSTONE, on  
Verdi and His Works  
7.45 SOPHIE ROWLANDS (Soprano)  
"Ritorna Vincitor" ("Aida")  
7.55 THE WIRELESS ORPHEANS  
Conductor CAPT W. A. FEATHERSTONE  
8.0 TOM KINNIBURGH (Bass)  
8.20 "The Requiem"  
8.30 Selection: Rigolotto  
8.35 Rowlands and Bert Kellaway  
Duet, "The Miserere Duet" ("Il Trovatore")  
8.40 Orchestral  
Selection, "Il Trovatore"  
8.50 Sophie Rowlands  
"Ave Maria"  
"Baiser Vorrester"  
9.0 Bert Kellaway  
"Queda o Quia"  
"Higoletto"

## THOSE "HOWLERS."

Oscillation seems to be increasing in all districts. The B.B.C. wish to appeal to the sporting spirit of all who are thus interfering so seriously with the pleasures of many thousands of fellow-listeners not to continue this annoyance. Captain Eckersley, the Chief Engineer, will be pleased to supply free printed information regarding the best methods of avoiding oscillation to all who apply to him at 2, Savoy Hill, London, W.C.2.

- 9.10 Orchestra.  
Selection, "Aida"  
9.25 "The Merry Wives of Windsor"  
9.30 NEWS, S.B. from London  
Local News and Weather Forecast  
9.45 THE SAVOY BANDS, S.B. from London  
11.0 Close down.  
Announcer: L. R. Page

## CARDIFF

(Call Sign, 6WA. Wave-Length, 353 Metres.)

- 3.30-4.30. Faldman and his Girls  
from the Capitol Cinema  
5.0 "SWA S" "FIVE O'LOCK" "Mr.  
Evermann." Talks to Women, Vocal and In  
strumental, the Station Orchestra  
6.0 THE HOUR OF THE "KIDNIES"  
7.0 NEWS, S.B. from London  
CAPT P. P. ECKERSLEY, S.B. from  
Local News  
7.15 RICHARD TRESEDER, F.R.S., on  
"Gardening"

## Shakespeare Night X

- 7.30 "THE MERRY WIVES OF  
WINDSOR"  
Presented by  
THE CARDIFF STATION REPERTORY  
COMPANY  
Produced and Directed by A...  
Incidental Music by THE STATION  
ORCHESTRA  
9.30—NEWS, S.B. from London  
Local News and Weather Forecast  
9.45 "The Merry Wives of Windsor"  
10.15 "The Merry Wives of Windsor"  
Announcer: W. N. Seale

## MANCHESTER.

(Call Sign, 2ZY. Wave-Length, 375 Metres.)

- 3.30-4.30 "The Merry Wives of Windsor" (Soprano)  
"The Merry Wives of Windsor" (Bass)  
5.0 MEN'S HOUR  
6.0 "The Merry Wives of Windsor"  
7.0 NEWS, S.B. from London  
CAPTAIN P. P. ECKERSLEY S.B. from  
Local News and Weather Forecast  
7.45 THE "ZY" ORCHESTRA  
March, "Lullaby"  
Overture, "The Merry Wives of Windsor"  
Waltz, "Irish Whispers"  
TOM SHERLOCK (Bass)  
Three Shakespearean Songs  
Orchestra  
Selection of Mendelssohn's Works  
SYDNEY COLLIER (Tenor)  
8.1 R. PHYTHIAN M.A.  
"Hercules and Ariadne"  
9.30 NEWS, S.B. from London  
Local News and Weather Forecast  
9.45 "I Love Thee"  
"Two Hazel Eyes"  
10.0—THE SAVOY BANDS, S.B. from London  
11.0 Close down  
Announcer: Victor Seythe  
(Continued in col. 1, page 307)



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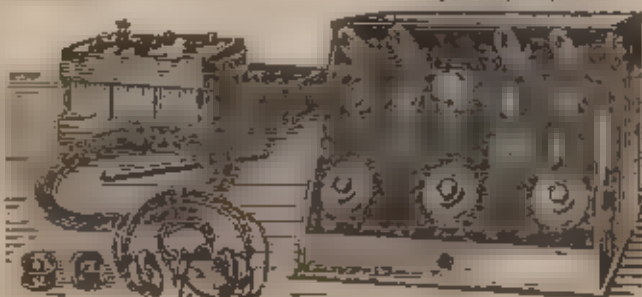
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# WIRELESS PROGRAMME—WEDNESDAY (Feb. 26th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

(Call Sign, 2LO. Wave-Length, 385 Metres.)

- 3.30. TIME SIGNAL, relayed from Green  
3.45. The Wireless Trio on  
Ernest Hemingway (Baritone)  
5.0.—WOMEN'S HOUR—  
Woman Barrister, by Violet Stephenson  
Orchestra.  
5.30.—CHILDREN'S STORIES Uncle Jeff's  
Talk on the Orchestra, with Illustrations.  
5.45. 7.0.—Interval.  
7.0.—TIME SIGNAL (relayed from Big Ben)  
AND 1ST GENERAL NEWS BULLETIN  
S.B. to all Stations  
ARCHIBALD HADDON (the BBC  
Dramatic Order) "News and Views of the  
Theatre," S.B. to all Stations  
Local News and Weather Forecast  
7.30. THE WIRELESS ORCHESTRA  
Conducted by L. STANTON JEFFERIES  
Overture, "Tancréd," Rossini  
Valse, "Septembre," Roussier  
Romance Op. 5, Tchaikovsky  
WILADIS NASH (Soprano) with Orchestra  
Chantant Oiseau ("Le Perle de  
David  
Obligato by Jean  
"The Piper, Spr.  
MADON DAYLES (Baritone) with Or.  
"Emouré"  
Tortador Song ("Carmen")  
Three Country Sketches  
1. Pastoral, 2. Entrance, 3. Dance  
HELENA WILLIAMS (Entertainer) in "Songs  
and Fragments from Life."  
Gwendys Nash, with Orchest.  
Shallow Song (D. Gorch)  
A Thru's Love Song  
Mosaic on the Works of Beethoven  
Mazurka from "Scenes de Ballet"  
Sincerity  
Sweetheart of Somerset  
The Empress  
Close down  
Announcer: J. B. Dodgson.

(Call Sign, 5TT. Wave-Length, 4 Metres.)

- 3.30-4.30.—Concert: Sophie Rowlands  
K. Rimbrough (Bass), Edna de Lacy Roue (Solo  
Piano).  
5.0.—WOMEN'S CORNER  
5.30.—Agricultural Weather Forecast  
KIDNIES CORNER  
6.30. Teens Corner  
7.0. NEWS S.B. from London.  
ARCHIBALD HADDON S.B. from London.  
Local News and Weather Forecast

## Choral and Orchestral Programme

- 7.30. STATION ORCHESTRA  
(Under the direction of Joseph Lewis.)  
Overtures, "The Merry Wives of Windsor"  
GLADYS WHITEHILL (Soprano)  
SYDNEY CREW  
8.15. Interval  
8.45. STATION REPERTORY CHORUS  
ORCHESTRA and EMILY BRIGHTON  
(Soprano), BERT ASHMORE (Tenor),  
HAROLD CASEY (Baritone)  
In the Chorus Ballad written for Solo Voices,  
Choral and Orchestra  
9.15. NEWS S.B. from London  
9.30. NEWS S.B. from London  
9.40. WIND OF YOUTH No. 2  
March, (a) Little Bell; (c) Morn and  
Rattles; (d) Fountain Dance; (e) The  
Tame Bear and the Wild Bears.  
March, "Pomp and Circumstance No. 1"  
Harold Casey and Orchestra.  
"Freshwater's Song"  
(a) Morn's Song, (b) The Rebel, (c) Son of  
Morn, (d) Up in the Saddle  
Close down  
Announcer: Percy Edgar

(Call Sign, 6BM. Wave-Length, 385 Metres.)

- 3.45. John Farlayson  
William Beauchamp (Solo)  
4.45. WOMEN'S HOUR  
5.15. HALF HOUR  
B.Sc. The Electron.  
7.0.—NEWS S.B. from London  
ARCHIBALD HADDON, S.B. from London  
Local News and Weather Forecast  
7.30. DANCE BAND, relayed from King's Hall.  
8.20.—GEORGE STONE  
8.30.—Dance Band  
8.50.—George Stone  
9.0. Dance Band  
9.15. George Stone  
9.20. Dance Band  
9.30. NEWS S.B. from London  
Local News and Weather Forecast  
9.45.—Dance Band  
Close down  
Announcer: W. R. Keene.

(Call Sign, 5WA. Wave-Length, 353 Metres.)

- 7.0. "WAS THE CLOCK" Mr  
Everyman, Talks to Women, Vocal and I.  
strumental Artists, the Station Orchestra.  
Weather Forecast  
5.45. THE HOUR OF THE "KIDNIE  
WINKS"  
7.0. NEWS S.B. from London  
ARCHIBALD HADDON S.B. from London  
Local News  
Popular Night.  
CROSS KEYS MUST LEAVE MALE  
THE STATION ORCHESTRA  
Conductor: S. M. JEFFERIES, I.R.A.M.,  
L.C.M.  
Vocalist: ISABEL DAVIES  
THE STATION ORCHESTRA

## Orchestra

- March, "Boys of Tipperary"  
7.40. Part Song  
A Ballad Song  
Song of the Armada  
True unto Death  
7.55. Song of the Morn  
8.0. Dance Song  
8.1. Part Song  
8.2. Song  
8.30. JAS. J. SIMPSON, M.A., D.Sc.  
8.40. Song  
8.50. Song  
"When Long Lost Faces"  
9.0. Orchestral Selection: "The Cigarette"  
9.15.—J. C. STOBART, S.B. from London  
9.30.—NEWS S.B. from London  
Local News and Weather Forecast  
9.45.—Dance Music  
10.15.—Close down  
Announcer: A. H. Godard.

(Call Sign, 2ZY. Wave-Length, 375 Metres.)

- 3.30-4.30. C. Pollard Crow  
their with talk to the  
5.2. W. J. S. H. R.  
5.40. THE WIRELESS ORCHESTRA  
7.0.—NEWS S.B. from London  
Archibald Haddon, S.B. from London  
Local News and Weather Forecast  
7.30. "THE WIRELESS ORCHESTRA"  
"Lights of Foot"  
STEPHEN WILLIAMS (Entertainer) in Selections from his Repertoire  
8.20. Orchestra  
Bohemian Girl  
Waltz, "Venus on Earth"  
STEPHEN WILLIAMS (Baritone).  
Salley Gardens  
6.4. PROFESSOR F. F. WEISS, D.Sc.  
7.0. Stephen Wilkinson  
Vision Fugitive  
9.15.—J. C. STOBART, S.B. from London  
9.30.—NEWS S.B. from London  
Local News and Weather Forecast  
9.45.—Orchestra  
Dance Music, "Le Cid"  
Selection, "The Grand Duchess"  
10.15. W. E. BLETCHER, Spanish Task  
10.30. Close down  
Announcer: Dan Godfrey, Junr.

(Call Sign, 5NO. Wave-Length, 400 Metres.)

- 3.45.—Concert: Jeanne Bishop (Solo Piano),  
Brantingham (Contrap.), Ar.  
Robins (Solo Cornet)  
4.4. W. J. S. H. R.  
5.4. CHILDREN'S HOUR  
6.0.—"Children's Hour"  
P.S. "Typical Science Talks."  
6.35.—Farmers' Corner: Professor Gilchrist  
on "Botations and Seed Mixtures"  
7.0.—NEWS S.B. from London  
ARCHIBALD HADDON S.B. from London.  
Local News and Weather Forecast  
7.35. THE WIRELESS ORCHESTRA  
Conductor: William A. Crosse  
March, "Red Feather"  
Overture, "Raymond"  
(Continued in col. 2, page 237.)



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# CONCERT PLATFORM AS STUDIO!

## A NEW VENTURE BY THE B.B.C.

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By the Organizer of Programmes.

AT last the day when we are able to give public broadcast concerts has arrived. For many months the officials of the B.B.C. have had this idea in mind, and Friday this week when their scheme materialises, will mark another great step in the history of broadcast.

Some of you may be wondering what the advantages of giving concerts in public are. They are many. Artists and audiences react to another for the better performance of the one and the greater enjoyment of the other. In the studio the performers have to overcome the fact that they have not the stimulus of a studio at home. A public performance is therefore to the benefit of artist and listener alike.

Again, many listeners have expressed the wish to hear the artists they hear nightly, in the flesh, and how far away the artists are from it and all the many interesting details of a broadcast.

#### Behind the Scenes.

We have been unable to show many things behind the scenes simply from lack of space, but now they have a chance of coming to see for themselves.

There is another point, we want regular listeners to compare the present quality of our transmissions with the real thing. Many perhaps, have not had a previous opportunity of doing this.

We hope they will take this one.

Also, in the Central Hall, Westminster we will accommodate full orchestras of about eighty performers, and the excellent qualities of the hall, acoustically, lead us to believe that we shall be able to give a perfect performance—not only in the hall, but on the broadcast also. They will be simultaneously broadcast from all the stations of the B.B.C.

We have spared no pains to make these concerts first-class in every respect. We can say confidently that no better concerts are to be heard anywhere in London.

#### Famous Names.

The orchestras engaged are known the world over. They are the Royal Philharmonic, the London Symphony and the Royal Albert Hall Orchestra.

The conductors include Percy Pitt, Sir Landon Ronald, and Hamilton Harty—all these are famous names.

Lastly, the proceeds from the concerts are being devoted to one of the most deserving of causes.

The concert, of which you will see details on the opposite page, is the first of six. The others (of which particulars will be given later) will be held on the following dates:

March 7th, March 21st, April 8th, April 23rd, May 2nd.

#### Popular Prices.

We anticipate that the hall will be booked up before these pages appear, and so we advise you to book your seats for the other concerts at once.

The seats are all at "popular" prices, 5s. 9d., 3s. 6d., 2s. 4d., 1s. 3d. (including tax), and full programmes, giving interesting notes on the pieces to be performed (written by P. A. Scholes, our Music Critic) are to be had at the B.B.C.

These have been prepared for us by St. Dunstan's.

The concerts begin at 8 p.m., and the nearest station is St. James's Park, on the Metropolitan and District Railways.

G. A. LEWIS

### THE PROGRAMME DESCRIBED:

By Percy A. Scholes.

#### MOZART OVERTURE TO "THE SERAGLIO"

THE Opera *The Seraglio* has of late years become pretty well known amongst us. As a matter of fact the composer did not call the work an "Opera," but a Comic Musical Play ("Kommische Singspiel"), and this bright Overture sets the tone of the work.

In the middle is an interpolated slower section, with some delicious passages for the Wood-wind.

#### DINDY SYMPHONIC VARIATIONS "STAR"

ONE of the greatest influences in modern French music is César Franck, and Vincent d'Indy is his chief disciple.

Franck (1822-90) represents a reaction against the lighter influence of French music, against the more sensual influences and against the influence of Wagner.

*Star* is a sort of Symphonie I in the form of an Air with Variations, but with the Variations first and the Air last. It is an expression in music of the emotions of a religious story from the "Epic of Lancelot," and the nature of the story explains the unusual form of the piece.

*Star* seeks her lover in the place of the dead and by her devotion delivers him.

Toward the unchangeable land

*Star* has turned her steps;

Toward the dwelling of the dead.

Toward the dwelling of the seven doors

through which HE passed.

Toward the dwelling from which none return.

There are two main themes, and both come at the very opening—The one is a slow theme of four bars which is heard from a Horn, and appears to represent *Star*. The other follows immediately in Clarinet doubled by Viola; it appears to represent *Lancelot*.

Seven more sections follow (continually there is always some change of speed or orchestration which enables one to note the opening of a new section).

Every section opens with the *Star* theme, or its characteristic first three notes, and ends with the theme of *Lancelot's* Lover. There should be no difficulty in following this.

#### The Seven Doors.

The seven sections seem to typify the seven doors through which *Star* passes, disguised, as she passes through each, of some portion of her adornment: (1) the TIARA from her head, (2) her EAR RINGS, (3) her NECKLACE, (4) her JEWELS from her bosom, (5) her SHOES, (6) the RINGS from her hands and feet, (7) the GARMENT that covers her body.

Everything sacrificed she at length reaches and delivers her lover. The seventh section, then, presents the *Star* theme in unadorned unison, and closes with a serenely happy statement of the *Star's* Lover theme.

#### SAINT-SAËNS—THIRD VIOLIN CONCERTO (in B Minor).

SAINT-SAËNS died just over two years ago, at the age of eighty-seven. He first appeared in public at the age of five (as pianist in a Beethoven violin and piano sonata), so he had been before the public for about eighty-two years; probably a record.

The Concerto in B Minor is a really over forty years old, having had its first performance (by Sarasate) in Paris, in 1885.

There are three movements: I., Quick, II., Slower; III., Quick.

MOVEMENT I. (Quick.) The chief musical themes out of which this is made are as follows—

(a) A more flowing one, also for Solo Violin, a good deal later, in the Min. Out of these and their treatment the whole

MOVEMENT II. This is perhaps the favourite movement of the Concerto. Its mood is one of peace and their treatment

MOVEMENT III. This opens with an introduction in which the Solo Violin has some elaborate passages calling for finished work.

Then the main body of the Movement with a vigorous leap

Then, again, in Solo Violin, a tone of quiet contentment is heard, against a background of Wood-wind tremolo chords.

A fourth theme is a hymn-like slow and very soft one, which, at its opening, is confined solely to Violins and Violas, is then taken over by Solo Violin with accompaniment of Wood-wind and then handed back to Violins and Violas again.

Out of these four themes the Movement is made. They should be noted when they first occur, so that the after-treatment of them can be followed.

#### RAVEL—"MOTHER GOOSE SUITE."

Ravel was born in the Pyrenees in 1875. His music is clear cut, delicate and sensitive. The "Mother Goose" Suite ("Ma Mère l'Oie") is a series of musical illustrations to five fairy tales.

I. The Swan of the Sleeping Beauty.

A Pavan is a slow dance, its solemnity and quietness of style makes it a suitable form for Ravel's own in the suggestion of sleep.

This is a very short piece. Note the lovely bits of tune given, from time to time to Flutes and Horn and Clarinet.

Originally there are two of these going on together.

II. Hop o' My Thumb.

At the head of the score is this quotation from Perrault's *Fairy Tales*—

"He thought he could easily find his way by means of the crumbs that he had scattered as he had passed along. But he had a queer surprise, for he couldn't find one single crumb. The birds had come and eaten them all up."

Here various stringed instruments with their Mutes on play, as soft as possible, an accompaniment in a curious shifting rhythm. Does this represent the winding road?

(Continued on facing page.)







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# A Land of Queer Customs.

A Talk from Birmingham, by Harold Margetts.

CHINA is perhaps, the most interesting country in the whole world. One reason for this is because...

The Chinese were the first people to make silk. They were the people who discovered how to make porcelain. They had gunpowder, and knew how to print books. There were astronomers, poets and thinkers in old China.

The taxi-cab of to-day is considered quite a recent invention, but a professor at Cambridge has found that China had a kind of taxi-cab 1,000 years ago, and instead of marking up "tuppences" every quarter of a mile, the Chinese struck a drum, and when ten short Chinese miles had been traversed, a bell rang.

## Strange Clothes for Babies.

In China there are many rules for many things and the following are a few. A Chinese baby is the same soft little mite as in England; but instead of the pretty white dresses, he wears a blue or red robe of the most beautiful material. It is worn with a very stiff hat, more often than not in the shape of a house, it may be surmounted with a circle of embroidery with a hole in the centre to show the tiny portion of his head that is unshaven. He may have little golden images attached round an embroidered belt with long trembling tassels sticking about and at the side a little wooden phinix waving about.

In the summer, clothes do not trouble them very much. One little English girl wanted to know how much a pocket and when she was told, a pocket was put into her new dress. Now, Chinese ladies sometimes have only a pocket. It looks like a parasol and holds lot of things, but never a handkerchief. One Chinese baby is sure to wear one that is "a charm of life," fastened round the neck with a padlock. At one month old, cake and tea are given, at four months, pig's feet, to help him to walk. At one year, he is taken out of doors, turned round, and expected to walk in himself.

## Parents who Encourage Gambling.

A little girl has a red string tied round her hand to prevent her from stealing or breaking things, then a hard-boiled egg is waved over her in the hope that her head will grow a more round shape, then the white is given her to eat so that she may be thrifty.

Many other things are done to bring luck. Girls are not wanted, as a rule, and are often killed to save the trouble of bringing them up, or, sometimes a man may come to market with a basket of chickens on one end of his pole and a couple of babies in the basket at the other end—and for sale!

These places it is quite the general order for parents to give money to their children and then to send them out to gamble.

## Mind Your Step.

Now suppose we take a ride in a sedan chair. These are just bamboo arm chairs with a supple bamboo pole about sixteen feet long fastened on either side. A covering of blue cloth is arranged over the chairs to keep out the sun or rain, and the pole may be. One must be very careful how one steps over the poles in order to get into the chair, for to step over the short bar that joins the end of the pole is a result to the bearers.

One cannot help but note the smugness of the fields as compared to our own, for they are more like allotments, but instead of cabbages, potatoes, and sugar cane, pineapples and melons grow, and dotted about amongst

the fields are quaint little thatched sheds in which the guards watch over their round, or else the thieves would have a rattling good time.

## Walking Under Difficulties.

We pass all kinds of people on our journey home, we see two men with a fat pig dangling between them upside down, with its feet tied to a bamboo pole. Now we overtake a gaily dressed young woman on her way to visit her mother and behind her a wrinkled old woman to see she comes to no harm. Both look as if they are walking on stilts, for they walk so stiffly on their tiny feet. This is brought about by binding the toes securely under the feet in childhood, and never removing the bandages.

A fully grown woman of partly decent appearance may only dress a shoe three or four inches long at the outside.

Now we pass by a stream or river and see the Chinese fisherman at work with his long raft on which are half a dozen black long-necked birds. These birds are cormorants and they simply dive in and catch the fish. A ring round their necks prevents them swallowing any but the very small ones.

## Worms as Medicine.

It used to be quite an easy matter to become a doctor in China, and though in the more important centres, things have very much changed there are still a great number of quacks in the remotest of the way towns and villages. In one shop I saw a place in his shop a speckled quack who put one bottle containing a serpent, another with a few dried scorpions, and perhaps a third with a toad. Tigers' claws, hairs and teeth, with rats and a centipede or two will take prominent places on his shelves. Seeing that a patient is straggled, a patient weak with fever is advised to take some of its flesh to eat with his rice. For a young child, an earthworm, or the soft part of a cockroach, makes very good medicine. When a doctor visits a patient, he feels the left pulse first, in order to find out the state of the heart; then he feels the right pulse, in order to ascertain the state of the lungs and the liver.

The most terrible scourge is plague, and the Chinese used to take no precaution against it—unless wearing a charm or going about with a dead rat up the wide, loose sleeve can be called a precaution. The last of these is supposed to be very efficacious.

# Wireless Wisdom.

"If we are hopelessly pessimistic about modern painting, the best cure is to go and look at some of it." EDWIN FAGG.

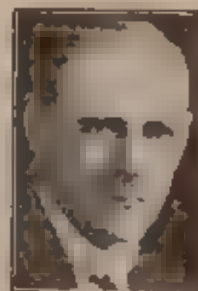
"If you want to succeed you must get rid of... doubt in your own ability." Rev. A. J. WALDRON.

"Long ago it was realized that a large percentage of existing cruelty was due to... the fact that the... of the..."

The Victorian era was an age of giants in the Drama as well as in Literature and Painting. The theatre of that time may have been inferior to the contemporary theatre in respect of play writing and production, but it was uncontestedly superior in personality. — ARTHUR HANCOCK.

# Plays by Wireless.

Mr. Lewis Casson as Producer.



MR. LEWIS CASSON.

IN producing his series of Grand Guignol plays at the Little Theatre, some two years ago, Mr. Lewis Casson achieved a success that placed him in the forefront of public attention, and established him as a producer of the highest dramatic quality. There had been nothing like them before, nor has there been anything comparable to them since, and the fame he then achieved is still remembered by the playgoers.

Many of these are enthusiastic listeners, and they will learn with great interest that Mr. Casson is to produce two plays at the Little Theatre on Tuesday, February 13th. The first of these, to be performed at 8.45, is *The Punch*, by Reginald Arkell and Russell Thorndike, with incidental music composed by Albert Fox.

## A Fine Cast.

The cast is to contain some distinguished people, including Paul Valmond, Dame May Whitty, Russell Thorndike, and it is hoped Lewis Casson will be present.

The second play which will immediately follow *The Punch* will be *Caliban*, by Reginald Arkell with music specially composed for the occasion by Mr. J. Stanton Jeffries, M.A., Director of the B.B.C.

These plays will provide entertainment of a highly enjoyable kind.

Mr. Casson is a strong supporter of "broad casting" and has twenty-five years' experience of the stage has provided him with a large fund of material that he will use with every possible effect in his production on this evening.

Famous for his clear delivery he ranks to-day as one of the chief exponents of the art of dramatic speaking, as all who have seen and heard him on the stage with his famous wife, Miss Sybil Thorndike, can testify. His work too, in connection with the British Dramatic League indicates the interest he takes in increasing the public appreciation of dramatic art.

## Good Production Necessary.

Even if Mr. Casson is unable to take a part himself in the plays, listeners will welcome his association with the programmes they hear.

While these plays are not specially written for wireless purposes, they are a type that can be broadcast with success if produced by a man with the personality and experience that Mr. Casson possesses.

It is hoped that this will not be the last occasion that Mr. Casson's services will be at the disposal of broadcasting dramatic art, and that the future will find him one of the leading broadcast actors and producers.

## HIS MISTAKE.

The wireless devotee was in his den with his telephone firmly clamped about his head listening with strained face and doubtful temper to what he could pick up, when his wife burst into the room.

"I never pay the least attention to the child," she said angrily. "I have only been out ten minutes, and come back to find baby crying his head off."

"Great Scott!" exclaimed the negligent father, "do you know, I thought that row was the fellow next door oscillating?"



# Seeing the World from an Armchair.

## When Television is an Accomplished Fact.

SIR OLIVER LODGE has stated that "what humanity really wants to devise will probably be accomplished." This hopeful statement is encouraging to those who are awaiting with no little eagerness the further developments of wireless telephony.

The last year saw a rapidity of development in this branch of science that in so short a period of time is probably unequalled in any other. There are, of course, many improvements yet to be effected before perfect reception can be guaranteed by wireless engineers. One of the complaints often made is against the varying intensity of signals. This defect is due to causes which as yet cannot be controlled by engineers. It is due to a natural phenomenon in connection with the electrical constitution of the upper atmosphere. It is not generally realized that at some twenty miles above the earth's surface there is a layer of electrified and rarefied air which acts as a sort of reflector to wireless waves.

It is almost as though a large copper sheet were suspended about twenty miles above us. The reflecting power of this conductive sheet varies from time to time, just in the same way that a mirror, when breathed on, becomes dim, although normally it may give an excellent reflection.

### The Problem of "Fading."

This analogy helps us to understand something of what happens on the upper atmosphere for when one is receiving a wireless signal there is occasionally a kind of mist which forms on the layer of electrified air, marring its reflecting property, and, therefore, weakening the signal. This is the theory held by some engineers to explain this phenomenon.

The effect takes place at distances probably over 100 miles, and gets more and more marked as the distance is increased. This is not to say that fading cannot be met with at shorter distances. It can, but it is rarer. The effect is more apparent on short waves, and is more likely to occur at night. It is one of the practical difficulties which wireless science has yet to overcome. They think it can be obviated now, but only by increasing the power used in wireless telephony transmission by about ten times. Even then some places might suffer from "fading," so that the problem is a difficult one, and is engaging the attention of many scientific workers.

### From West to East.

Another problem that engineers are now working on in connection with radio transmission, is the reason why wireless waves find it easier to travel from west to east than from east to west. Experiments conducted in New Zealand seem to prove that signals have their own preference as to the direction they

travel. Equipped with special direction-finding loop aerials, wireless experts in the Antipodes found that messages preferred to travel several thousand more miles around the world in one direction, rather than take a more direct route. Whether the explanation will be found in the distribution of metal deposits, or whether it is due to the sun's action as we travel around it, is another problem for solution in the future, which might bring with it important results influencing future transmissions between the Eastern and the Western world.

What new magic has science to offer us from her storehouse of wonders? This is a question in the minds of all who have been thrilled by the marvels of the past few decades. Few people care to venture an answer. The aeroplane, the motor-car, and the submarine, not long ago existed only in the imagination of the scientific theorist or of the dreamer. To-day, they are accepted as an integral part of the practical composition of life. So much so indeed, that most of us never pause to wonder at their existence.

### The World at Your Door.

Wireless, too, is doing something of its work, although this year will undoubtedly bring rather the peoples of the earth, through means of wireless telephony, in a way that never yet has been achieved. The British Broadcasting Company has announced its intention of availing itself of such facilities as may be possible to provide a real international programme for all listeners.

People sitting in their own homes will be able to hear songs from France, music from Germany, a talk, say, from America, as well as items from at least one of the British Stations. If this experiment should prove successful, as there is every reason to believe that it will,

who can indicate the extent to which people will be more closely knit together by this means? Already people have danced in South Africa to music played in London; Pittsburgh has been heard all over Britain; Berlin has received M.O.; and France has transmitted a programme to British listeners! What will be the next stage?

The answer seems to be Television. We have encircled the earth with our music and speech, will the next year enable us to see around the earth with our eyes?

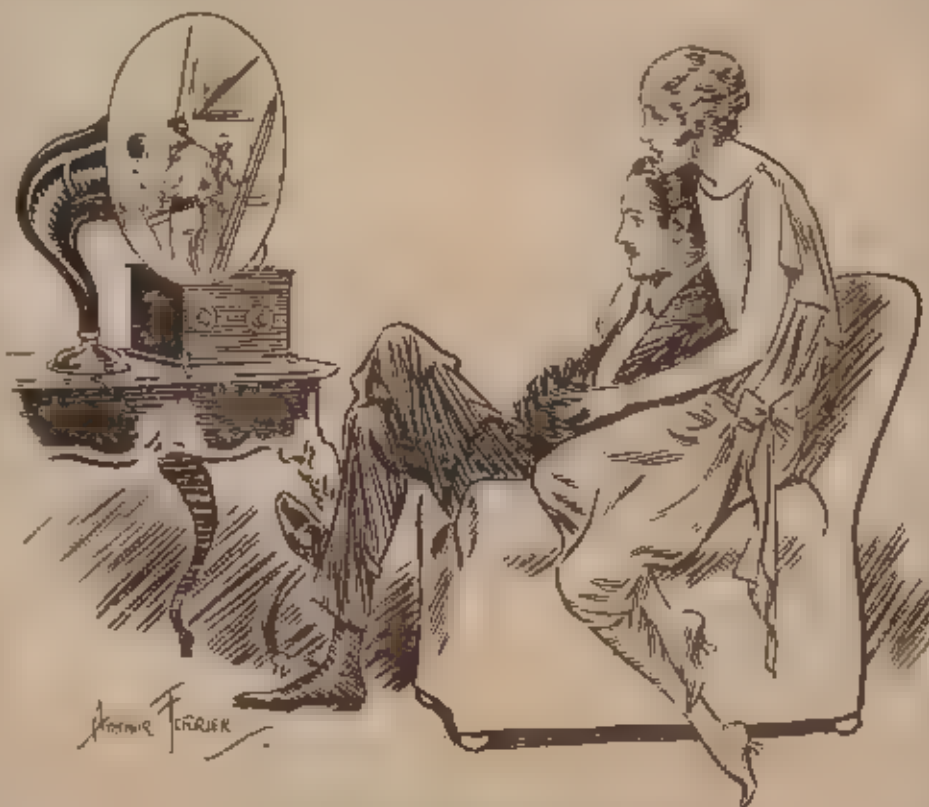
Eminent scientists have progressed far along the road at the end of which will be discovered the secret of Television, or, simply, seeing by wireless. Professor Fournier D'Albe, the inventor of the oetophone, the device which enables the blind to read through their ears, and the inventor, too, of the toposcope, which renders speech legible to the deaf, is reported to have declared his belief that people sitting in their homes, or in some public hall, will be able to witness the conquest of Mount Everest, or follow the efforts of intrepid explorers into the heart of the jungle.

"It is highly probable," he is reported to have said, "that we shall be able to sit in, say, the Albert Hall and actually watch the Derby, or the 'Vanity Boat Race, or a Naval Review; a prize fight in America, or, for that matter, a battle. I mean, watch a moving picture of any of these things on a screen, at the moment they are happening. . . . As we know now that wireless waves can be relayed almost indefinitely, I see no reason why in ten years' time we should not be able to see what is happening on the other side of the globe. It is only a matter of effort in research, and if the public interest is there, the effort will be there."

### The Moving Hand.

Experiments in America, France, and our own country are making astonishing progress. In his laboratory in New York Mr. C. F. Jenkins recently demonstrated wireless television apparatus with success. Those who witnessed the experiment saw him at the far end of a room wave his hand in front of the apparatus and then, turning, saw a reproduction of his moving hand on the screen. The apparatus he used was simple, and consisted chiefly of prisms, which, revolving at high speed, cut up the light rays which then vary the resistance of a light-sensitive cell. Another young scientist, Mr. J. L. Baird, has also succeeded in transmitting the outlines of objects, on the principles of television, but, instead of using a revolving disc of prisms, this British experimenter uses an ordinary skinned disc and acetum.

These experiments, indicating the magnificent looking up of the whole earth by wireless in the not distant future,



A VISION OF THE NEAR FUTURE.

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# WIRELESS PROGRAMME—ABERDEEN (Feb. 17th to Feb. 23rd.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

## SUNDAY.

(Call Sign, 2SD. Wave-Length, 495 Metres.)

- 5.0-5.0. CONCERT S.B. from London  
5.0-5.30. CHILDREN'S CORNER S.B. from London  
8.30. SERVICE relayed from NORTH 1  
(Hilary A. Gordon, Minister, THE REV. DAVID C. MITCHELL, M.A.)  
10.10.45. Programme S.B. from London  
Announcer: R. E. Jeffery

## MONDAY.

- 3.30-4.30. The Wireless Quartette and Gwyneth Hopkins  
5.0.—WOMEN'S HALF HOUR  
5.30.—CHILDREN'S CORNER  
6.0.—Weather Forecast for Farmers  
6.15.—May Beatty's News  
7.0.—NEWS S.B. from London  
JOHN STRACHAN S.B. from London  
Local News and Weather Forecast  
7.30.—The entire Programme S.B. from London  
Announcer: W. D. Simpson

## TUESDAY.

- 3.30-4.30. The Wireless Quartette and Gwyneth Hopkins  
4.30.—WOMEN'S HALF HOUR  
5.30.—CHILDREN'S CORNER  
6.0.—Weather Forecast for Farmers  
6.15.—JAMES FIDDES on "The Case Trade"  
7.0.—NEWS S.B. from London  
Local News and Weather Forecast  
7.30.—The entire Programme S.B. from London  
Announcer: W. D. Simpson

### Classical Night.

- Night of Old English Folk Songs and Dances.  
7.30. THE WIRELESS ORCHESTRA  
Selection of Old Country Dances and Morris Dances  
7.45. CONNIE SOUTER (Soprano)  
"Early One Morning" Old English  
7.55. Orchestra  
"Pavan" Old English  
"Galliard" Old English  
8.5.—ALBERT ADAMS, F.R.C.O. Week 5  
Musical Talk, Old English Songs.  
8.20. Orchestra  
"Gavotte and Air" 17th Century  
"Gavotte and Jig" 18th Century  
8.35. Connie Souter  
"The Oak and the Ash" 17th Century  
"The Three Ravens" 18th Century  
8.45. Orchestra  
"Shakespearean—Bradford Morris Dances"  
"Lancashire and Cheshire Morris Dances"  
9.0-9.30.—Interval  
9.30.—NEWS S.B. from London  
Local News and Weather Forecast  
9.45.—The Wireless Quartette and Gwyneth Hopkins  
10.0.—THE SAVOY BANDS S.B. from London  
10.30.—Close down.  
Announcer: R. E. Jeffery.

## WEDNESDAY.

- 3.30-4.30. The Wireless Quartette and Gwyneth Hopkins  
5.0.—WOMEN'S HALF HOUR  
5.30.—CHILDREN'S CORNER  
6.0.—Weather Forecast for Farmers  
6.15.—MADAME LECHEVRE, French Talk and Instruction, No. 8  
7.0.—NEWS S.B. from London  
ALFRED HADDOCK S.B. from London  
Local News and Weather Forecast

### Dance Night.

- 7.30. THE WIRELESS JAZZ ORCHESTRA  
"Twilight Time" Fox-trot  
7.4.—SIDNEY COLPHAM (Tenor)  
"A Dawning" Fox-trot  
"I Push My Lovely Caravan" Fox-trot  
7.5.—Oma Gaby, Vocal, "Madame Pompadour"  
8.10.—R. E. JEFFREY—Talk for Thoughtful People, "Memory" (Mind Training Series, Calk No. 2).  
8.25.—Walter Oriental, "Bayouah" Fox-trot, "One-A-Go-Go" Waltz, "Dear Love, M. Love"  
8.40.—Sidney Colpham  
"Go, Lovely Rose" Fox-trot  
8.50.—Waltz, "Inhan Nights" Fox-trot, "Karma"  
9.0-9.15.—Interval  
9.15.—J. C. STUART S.B. from London.  
9.30.—NEWS S.B. from London  
Local News and Weather Forecast  
9.45.—Fox-trot, "Happyland" Eightsome Reel  
10.0.—"A Requiem" Homage  
"A Banjo Song" Homage  
10.15.—Judy Times, "Judy Times" Quadrille in Jig Time.  
10.30.—Close down.  
Announcer: H. J. McKee

## THURSDAY.

- 3.30-4.30.—The Wireless Quartette and Gwyneth Hopkins (Contralto), Popas Afternoon  
5.0.—WOMEN'S HALF HOUR  
5.30.—CHILDREN'S CORNER  
6.0.—Weather Forecast for Farmers  
6.30.—Boy Scouts' and Girl Guides' News S.B. from London  
6.45.—Boys' Brigade News.  
CAPT. W. M. PHILIP, Adjutant of the Battalion, "The March of the Boys' Brigade"  
7.0.—NEWS S.B. from London  
PERCY STUBBS S.B. from London  
Local News and Weather Forecast  
7.20.—JOHN BATH on "Drugs and their Various Uses"

### Operatic Night.

- 7.45. THE WIRELESS ORCHESTRA  
"The Swan Lake" Ballet  
8.0.—AGNES WALKER (Soprano)  
"The Fine Day" ("Madama Butterfly") Puccini  
"Scenes That are Brightest" ("Marta") Wallace  
8.5.—Orchestra  
"Selection—Lullaby in Lullabyland"  
8.15.—Agnes Walker and May McLean  
"The Barcarole" ("Tales of Hoffmann") Strauss  
"Sainted Mother Gode Has Footsteps" ("Marta") Wallace  
8.35.—May McLean (Contralto)  
"Atas Those Children" ("Marta") Wallace  
"When I was Young" ("Faust") Wagner  
8.4.—F. L. R. RAY-MYLE, Scottish League Referee, "Weekly Football Talk"  
9.0.—Close down.

- 9.30.—NEWS S.B. from London  
Local News and Weather Forecast  
9.45.—Selection, "Lullaby Time" Schubert (Piano)  
9.55.—Agnes Walker  
"The Jewel Song" ("Faust") Wagner  
"Hark, the Echoing An" Queen  
10.5.—Selection, "Les Cloches de Corneville"  
Plangon  
10.20.—May McLean  
"Tis Gone, The Past was all a Dream"  
"The Bohemian Girl" ("Carmen") Bizet  
"Singed He" ("Carmen") Bizet  
10.30.—THE SAVOY BANDS S.B. from London  
11.0.—Close down.  
Announcer: T. F. J.

## FRIDAY.

- 3.30-4.30.—The Wireless Quartette and Gwyneth Hopkins  
5.0.—WOMEN'S HALF HOUR  
5.30.—CHILDREN'S CORNER  
6.0.—Weather Forecast for Farmers  
6.15.—W. F. Beatty's News  
7.0.—NEWS S.B. from London  
Local News and Weather Forecast  
7.30-9.30 and 9.45-10.30.—SYMPHONY CONCERT  
"The Swan Lake" Ballet  
9.30.—NEWS S.B. from London  
Local News and Weather Forecast  
10.30.—Close down.  
Announcer: H. J. McKee

## SATURDAY.

- 3.30-4.30.—The Wireless Quartette, Nancy Lee  
FRANK (Solo Violin), Marie Mathers  
Solo Piano, Andrew Watson  
Instrumental Afternoon  
5.0.—WOMEN'S HALF HOUR  
5.30.—CHILDREN'S CORNER  
6.0.—Weather Forecast for Farmers  
7.0.—NEWS S.B. from London  
Local News and Weather Forecast  
"A Whiff of Lavender."  
"How cruelly sweet are the Echoes that start  
When Memory plays an old Tune to start"  
7.45.—The Old Chest is opened disclosing  
"The Letters,"  
"The Tokens,"  
"The Love"  
"The Baby's Shot,"  
"The Thread Broken."  
The Chest is closed again  
8.0.—The One Left... R. E. JEFFREY  
The One Gone... FLORENCE TAVANE  
FANNY DEMISEY R. E. JEFFREY  
will sing during the interval  
Just a Song at Twilight... Motley  
"Bad Memories"... Sullivan  
"Be Good, Sweet Maid"... Diab  
Sleep, My Love, Sleep... Sullivan  
"In the Twilight of Our Love"... Sullivan  
JOHN COOPER (Baritone) will sing  
"Golden Days"... Sullivan  
"In the Gloom, Oh My Darling" Harrison  
"Unforgotten Days"... Bockert  
"Tis Not a Little Faded Flower" Thomson  
"After the Ball"... Brun  
"The Heart Bowd Down"... Bulfe  
THE WIRELESS ORCHESTRA will play  
"The Loving Cup" Old Edition  
Bocher  
9.0.—Close down.  
9.30.—NEWS S.B. from London  
Local News and Weather Forecast  
10.0.—Close down.  
Announcer: W. D. Simpson.





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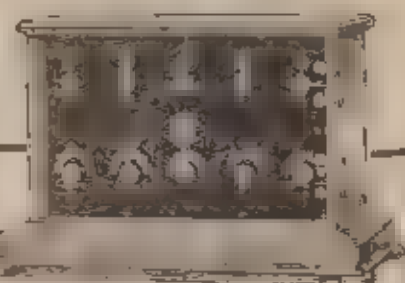
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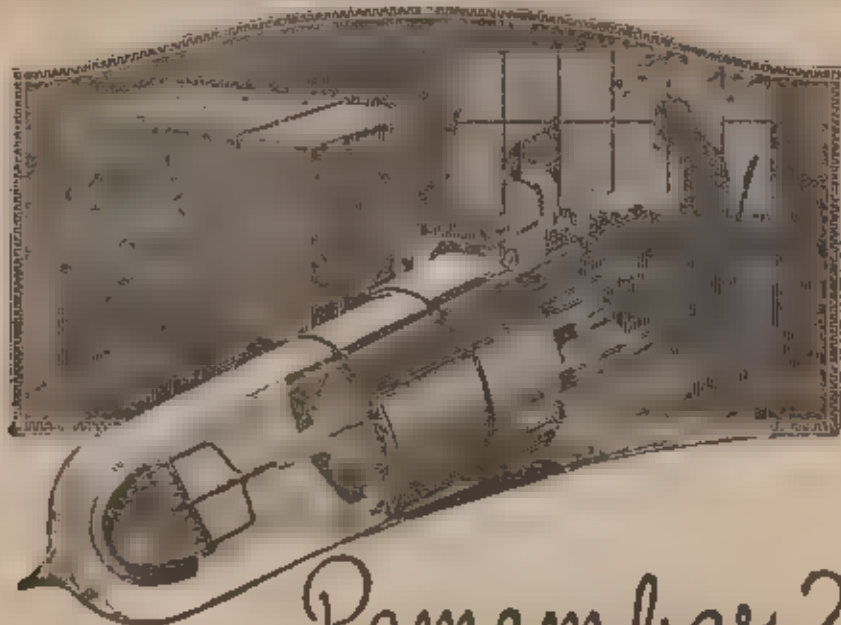
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(Feb. 17th to  
Feb. 23rd.)

Announcer . A. H. Sebastian Paterson.





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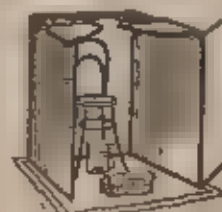
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# THE CHILDREN'S CORNER.

CONDUCTED BY  
UNCLE CARACTACUS

## Uncle Jack Frost Talks About Your Aerial.

### HULL O' CHILDREN

Here is another of Uncle Jack Frost's yarns about wireless. In this talk he tells you exactly how to put up your aerial and get the best results from it.

I have received quite a lot of letters since my last talk to you two weeks ago. Several of them I have managed to answer, and one of them I am going to answer now. This letter is from somebody who must be quite a grown-up niece or nephew, and who heard me talk about "fading" in my last talk to you.

You will remember that I talked about fading which may occur at long distances from the Broadcasting Station and which is due to natural causes over which neither you nor I have control. On the other hand, fading may occur at quite a short distance from the Broadcasting Station, owing to the use of a shoddy aerial. Well, I evidently did not make myself quite clear.

### When the Aerial Drops.

You know that if you tie a piece of string between two posts, or a piece of wire between two telegraph posts that you see running along the sides of the road, the wire has to be drawn quite tightly, otherwise it will sag a lot. Well, when this sag or drop occurs in an aerial so that the aerial sags down in the middle and looks very tired this fading effect is sometimes perceptible, even at short distances. It has nothing whatever to do with the lead-in wire which is connected to the aerial being loosely connected to the lead-in tube terminal.

As I am talking about aerials now, I think it would just be as well to talk for a short time about various points to note when building an aerial.

Even if you are not building an aerial, but have yours already erected, there are all sorts of little things which may occur to affect the way in which you receive wireless from your Broadcasting Station.

### The Higher, the Better

First of all, if you are thinking of erecting an aerial outside the house in which you live, or intend installing a wireless set, I think it would be as well for you to go out into the garden and to choose carefully the points to which you are to connect either end of your securing ropes or wires which are to take the weight of the aerial.

Let us imagine for a moment that at the bottom of your garden you have a very convenient tall tree, and that the distance from that tree to the house is somewhere about ninety feet—I think that is about the length of the average garden in and around the large towns in Great Britain. You must remember that it is desirable to have your aerial as high as possible from the ground level, because in that way you increase the range from which you can receive wireless signals.

### Remember This Rule.

At the same time, the length of the aerial should conform with the rules and regulations laid down by the Post Office. They are, that the overall length of the aerial should not exceed 100 feet, and that means that from the tree which I have imagined as being at the bottom of

your garden to the point at which the wire from the aerial leads down to the window of the room in which you have your wireless set, joins the aerial, and including the length of that wire as far as the window, that overall length should not exceed 100ft. You may have joined your lead-in wire to a point on your aerial quite 15ft. or 20ft. from where it leaves the side of the house, then that 15ft. or 20ft. would not count. If you have a two-wired aerial, the lengths of each wire will not count separately, the total distance only will count in the 100ft. I am afraid I have rather gone aside from my survey of the site of our aerial, but I think this is rather an important point to emphasize.

Suppose that the tree at the bottom of the garden allows us to connect to it the rope which



LISTENING IN HIS MOTOR-CAR.

[A pretty snapshot sent in by a Cardiff reader.

is to hold the aerial at that end at a point about 10ft. from the ground, then a point should be chosen, if possible, about 30ft. from the ground on the house itself. This will maintain the aerial quite level, which is the best position to arrange for it. Unless it is unavoidable, it should not slope downwards at all, nor upwards, nor should it run parallel to another aerial which is only a few feet away from it. If you cannot avoid placing your aerial in such a position that the next-door aerial is close to it, then try to place it at an angle to your neighbour's, but not at an angle to the ground.

### Attaching the Lead-in.

Having then decided where to fix your aerial, and also having decided at which end you are going to place your wireless set, just think of the way in which you are going to attach your lead-in wire to the aerial itself. It should, if possible, be soldered to the aerial, the end of the lead-in wire being first carefully cleaned, and that part of the aerial wire on which the joint is to be made, should be cleaned also.

The lead-in wire itself, on its way down from the aerial to the window of the room in which the wireless set is placed, should have nothing to sway or swing against, even if the wind blows ever so hard. If however, you cannot avoid this, see that you are using well insulated wire, so that, even if the rain is pouring down and

your lead-in wire is absolutely soaked, the rubber covering over the copper wire in the centre of the cable is well protecting the wire from the damp. If you do not do this, and your cable touches the side of the building or an iron pipe, or anything else, you will find that signals which should be coming down to your wireless set are travelling down that wet brickwork or iron pipe to earth, with the result that you will either receive no signals at all, or very weak ones.

The reason of this is, of course, that water is a good conductor of electricity, and if it finds its way through the insulation of the lead-in wire or to the copper wire itself, the electric current from your aerial will leak out of the wire through the wet insulation, and on to the wet bricks or wet wood, or whatever it is that the wire may be rubbing against.

### A Word About the Insulator.

We will assume that the lead-in wire has reached the outside of your window without touching anything. Well, it has to get into the room itself, in order to connect it to your wireless set. On its way, it must not touch anything which may serve to allow the electric current to leak to earth, and it is always best to obtain a good lead-in insulator, on to which the end of the lead-in wire can be screwed or soldered. From the other end of the lead-in insulator inside the room the wire can be conducted, insulated, of course, it must be, to the aerial terminal of your receiving instrument.

Just a word about insulators. Your aerial stretching from the tree at the bottom of the garden to the side of the house is supported, let us imagine, by some strong rope. Shell insulators are so made that the rope from the tree or building can pass through the insulator, holding it tightly, whilst the aerial wire itself can also pass through another hole in the insulator without touching the rope.

### A "Twin" Aerial.

Now, concerning the making of a twin aerial, which is, of course, one consisting of two wires, the length of each being exactly the same. This would mean your having four insulators, two at each end of the garden. The rope from the tree should support quite tightly a stick, which is quite strong, and not inclined to bend, even in the very slightest, of about 6ft. in length. A broomstick is quite a good thing. This is called a "spreader." On to the "spreader" are tied very firmly your two shell insulators.

The same arrangement is made at the other end, so that you have at each end of the garden two insulators to support your two wires. Your wires can then be run from insulator to insulator, so that you have two parallel wires running the full length of the garden from the house to the tree. Your lead-in wires are attached to each of the aerial wires, and become one wire at a distance of 3ft. or 4ft. below the aerial.

You must ask your parents if you can sit up on Friday night to listen to the big concert at Central Hall. CARACTACUS.

(Continued on the facing page.)



# The Children's Corner.

(Continued from the facing page)

## SABO AND THE TOBACCO PIPE.

By E. W. Lewis.

SOMEbody had left a pipe on the writing desk in Sabo's absence. Such a thing had never been heard of before, for the writing desk was sacred to the use of Isobel and Isobel's mother, and no man-person was allowed to put pen to paper there without first wiping his nose—wiping his hands, brushing his hair, and putting on a clean collar.

Even worse was the fact that the pipe was a gift. The guest had only just begun to write his letter when he remembered something, and had left his pipe behind him. It was a short, stumpy pipe, a pipe of the hollyhog breed; but quite mild and harmless. There was no excuse for the fuss that followed.

I do not think that there would have been any fuss at all if it had not happened that Hed Sealing-Wax was the first to discover the presence of the pipe on that forbidden ground. For Hed Sealing-Wax hated anything in the nature of fire. The very sight of a match was enough to send him into a delirious faint. Fire, he said, shortened his life. And when he drew near to the pipe to see what it was, and felt the heat of the bowl, his heart melted with fear. Throwing up his hand he gasped forth a cry.

The pipe was so startled by the cry, that it rolled over on to his side, and a pinch of snuff fell upon the blotting-paper. A wisp of smoke rose into the air.

Hearing the shout of their comrade and marking him to be in some danger all the inhabitants of the writing-desk rose in great alarm. The Silver Ingot kept rattling and rattling with a clattering din.

The Lead Pencils sharpened their points and peered out from their cases, the pen-holders, who had

been sitting and with their hands on their hips, the Paper-Knife whirled round and round.

The warriors were charged, and all at once, for the war, the warriors, shouting as they rushed forward, their deadly purpose on their faces.



The warriors, shouting their war-cry, rushed with deadly purpose on the Pipe.

Whether it was in self-defence, or because something happened just then to tickle him, I do not know, but the Pipe sneezed, and clouds of smoke came forth as if from the nostrils of a fiery dragon.

The warriors fell back in alarm, and, in the fog of smoke, friends mistook each other for foes.

And then, with a yell of triumph, "Here he is!" they shouted, as they caught sight of the

Pipe again, still lying on his side and wondering what all the fuss was about.

So furious were they that it would have gone hard with the Pipe and not Sabo and appeared.

He had been spending a quiet hour with the pipe-hole and, while they whispered to each other, he had heard the uproar from afar.

He tore himself from her arms, and a moment later, with a flying leap, he was on the scene.

"What have we here?" he cried. "To your tents! Leave him!"

The Pens tumbled over each other into the air. The Lead Pencils sheathed their points in their cases, and the Paper-Knife hid itself underneath the blotting-paper. The pipe-hole was silent.

Sabo strode up to the Pipe, and said to him: "Why do you disturb our peace?"

The Pipe rose and made a deep bow. "I wish you'd get me out of this, old man," he said. He had a cosy voice, and there was about him the fragrance of honey-dew. Sabo at once saw that he was no enemy and a gentleman. So he altered his tone.

"There is some mistake," he said. "My friends are not used to strangers, but they are quite harmless. I will conduct you to a place of safety."

So Sabo took him to the fireplace and put him on the stone seat where the logs of wood are piled. "You'll be all right, here," he said.

Sabo had hardly got back to his place when he must returned.

Now where did I put my pipe?" the guest asked to himself. "I'm almost sure I left it here on the desk. Ah! there you are!" he cried, and, having lighted it again, he went puffing out of the room.

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## Letters From Listeners.

It is not only a matter of the quality of the sound, but also of the quantity of the sound. A good sound is not only a matter of the quality of the sound, but also of the quantity of the sound.

### Spider's Web Stops Listening.

DEAR SIR, I have a crystal set with a fairly good aerial, but recently I was unable to hear anything at all. I had all the apparatus tested and found it to be in order. The other day I was feeling very dejected, not being able to get anything through, and I was looking out of the sitting room window when I saw what appeared to be a very thin wire connecting the lead-in with the wall of the house.

I went into the garden to investigate, and found it was only a spider's web! After knocking it off the wire, I went indoors again, and up the headphones and could hear splendidly. Yours faithfully,

W. A. T. E.

[This is the second instance of the effect of a spider's web which has been brought to our notice. The first was greeted with some interest.]

### London Heard in Africa.

DEAR SIR, I have just received from my son a letter saying that one of our men picked up speech from a wireless station in London. He says that he heard it between 12 and 1 o'clock.

I have to say that I am not at all surprised to hear that those who do so much for the world are known by those who do so much for the world.

We have a number of wireless sets in our house, and we are all very much interested in them. Yours faithfully,

Birmingham.

R. B. G.

### Wireless and Thunderstorms.

DEAR SIR, An interesting question was raised a few days ago concerning wireless and thunderstorms.

I shall be glad to know whether lightning is severe or otherwise—has any effect on the wires? Is there any danger, whether aerials are connected or not, the house? If any, how is it to be avoided?

Yours faithfully,

London.

A. M. H.

[There is more danger from lightning when an aerial is outside the house than when it is inside; but, providing that an earthing switch is installed in the lead-in wire from the aerial, which means the aerial may be connected direct to the earth, there is no danger to be feared from lightning. It is a common mistake to think that a lightning switch is necessary in the case of connecting the aerial and earth lead-in together when the set is left out of use.]

### A Successful Experiment.

DEAR SIR, I am writing you a few lines to tell you recently which readers of *The Radio Times* are very much interested in. My wireless set is a very good one, and I have been very much interested in it.

Instead of using my wireless aerial I made up a little short aerial, complete with spreaders, of two wires 3ft. 6in. long, and roughly attached to these wires a lead-in of similar wire, 6ft. long. The spreaders were then attached between two chains in the sitting room, and the listening wire was connected to the terminal on my set.

I then tried to tune in to Caspary, but was unable to do so. The signal was in a very weak position, and after careful tuning and listening, the only whisper of the signal. I heard the announcer speaking, faintly, but clearly.

I then managed to pick up the G. A. G. wave, and the announcer's voice came in at once, so to my surprise, and when he had finished to my surprise, I was able to hear it.

I shall be glad to hear if any other of your readers have experimented in a similar way with such good results.

Yours faithfully,

Edinburgh.

T. G. M.

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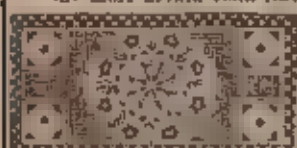


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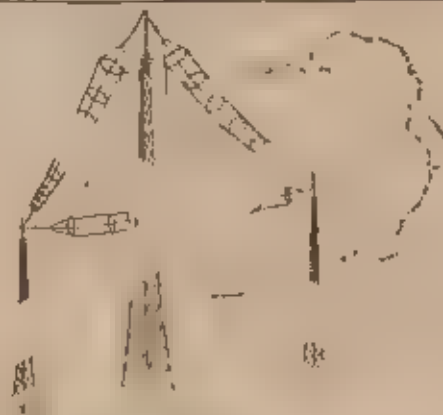
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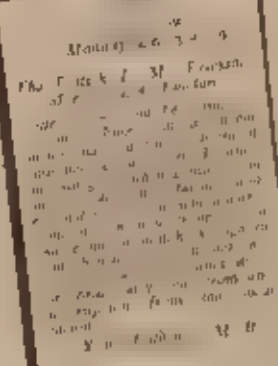
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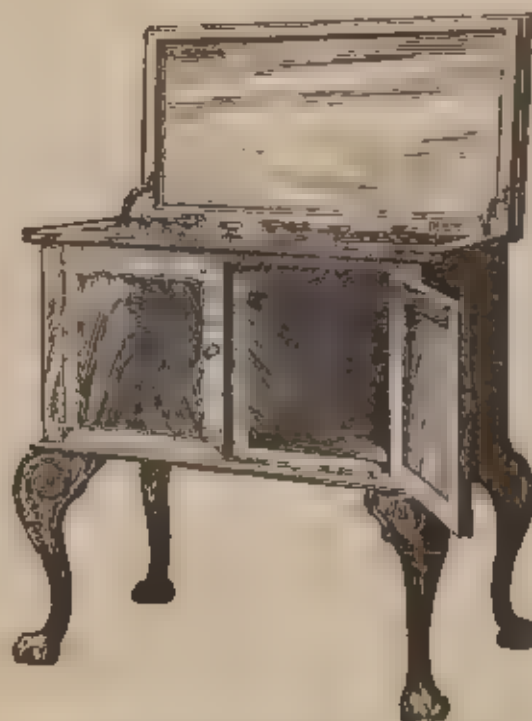
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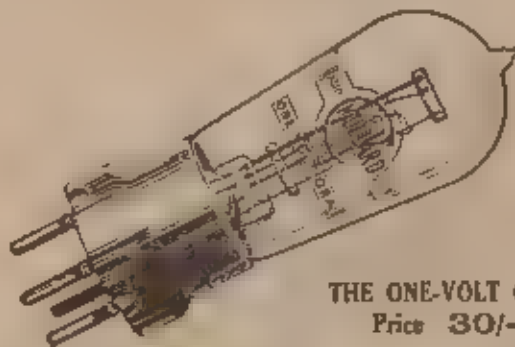
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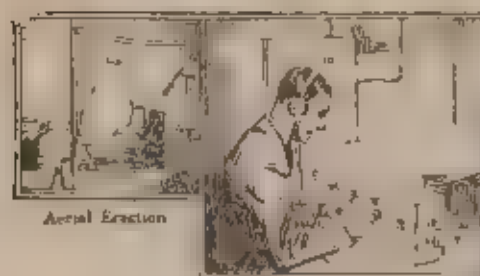
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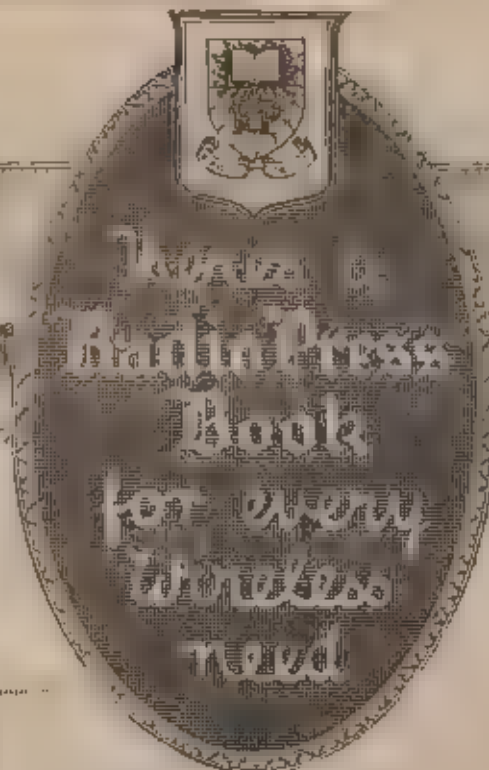
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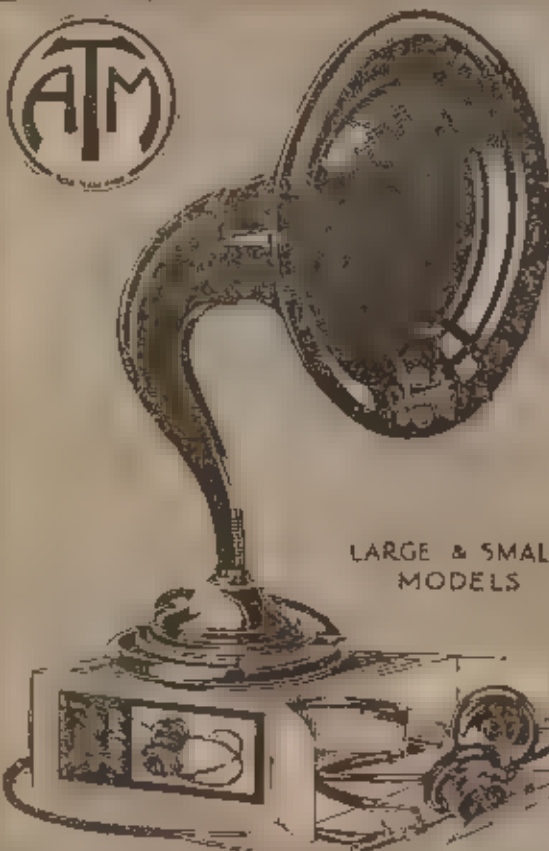
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This is the instrument on which the reputation of Burndept is founded, and it is probably the most popular and most widely used Four-Valve Receiver in existence today.

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Port Elizabeth, Friday.

Last evening Mr. G. Bekker, a local wireless amateur, "listened-in" successfully to a wireless concert broadcasted by the London station, "2LO," the music and other items being loud enough to operate his loud-speaker.

The concert commenced at 11.15 p.m. African time and closed at 1.5 a.m. African time, eleven items, including a speech and the station announcement, being received.

The local station was using a Burndept "ultra-four" panel, with an extra high-frequency panel in front, and an "ultra-four" tuner—five valves in all, two high-frequency on the detector and two low-frequency.—Rector.

You Can Receive American Broadcast Direct. Read on.



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Coils and Concert Coils.

## BURNDEPT Extra Short Wave Coils

For reception 80 to 150 Metres.

THE interest of all wireless enthusiasts will have been aroused by the many transmissions now being made on really short wavelengths of the order of 100 metres. KDKA, the Westinghouse Broadcast Station at Pittsburg, U.S.A., transmits a nightly programme on 100 metres with a power input of 15 kilowatts, and can be received in England most winter evenings from 11.30 onwards; under really good conditions a single detector valve followed by one Low Frequency Amplifier permits reception on Head telephones, but one stage at least of Radio Frequency Amplification, preferably "Tuned Anode," is usually desirable. Many British, American and Continental amateurs are working regularly on 90 to 120 metres and quite frequently exchange radio-telegraphic messages across the Atlantic. For technical reasons there is a decided tendency for radio-telephony to be transmitted in the near future on quite short waves.

### Special Apparatus Not Required

Most people assume that the short waves can only be received on specially designed apparatus, but that is not so—any well-designed apparatus can be used which is normally operated with Burndept Coils (or other coils with similar plug fittings). Naturally, special inductance coils will be required, and it is for that reason that a set of Four Burndept Extra Short Wave Coils has just been produced covering a wavelength of 80 to 150 metres; these coils are similar in appearance to the well-known Burndept Concert Coils, which have a range of 140 to 500 metres, and the two sets of coils may be used in conjunction with one another; the new coils have the usual plugs and fit all Burndept Coil Holders.

Each set of Extra Short Wave Coils comprises one A coil, two B coils, and one C coil. Coil A is the Aerial or Primary Coil, and, with the Aerial Condenser in Series, tunes an average Broadcast Aerial from 80 to 150 metres (coil B used as Primary has a range of 110 to 150 metres). One of the B coils is used as the Secondary coil, tuning from 75 metres to 150 metres with one .0005 condenser or 110 metres with Burndept Tuners of .0005 condensers. The second B coil is used as the Reaction coil for wavelengths of 80 to 150 metres and the C coil as Reaction coil from 110 to 150 metres. Coil C is also used as a "Tuned Anode" coil for radio frequency amplification; with a .0002 anode condenser it will tune from 65 to 150 metres.

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WIRELESS APPARATUS





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**T**HE bulb of a B.T.H. Radio Valve undergoes a special manufacturing process which produces a high and permanent vacuum. An incidental result of this process is the pronounced amber tint of the R Type and B4 bulbs, and the silvering of the B5 bulbs. In the case of all three valves, the tinting of the bulb is a sign of excellent quality.

### R TYPE. 12/6 each.

There is no better "general purpose" valve than this, the B.T.H. R Valve. It functions equally well as detector or amplifier, and, in fact, gives excellent results on all circuits—reflex and otherwise.

Filament volts ...	4 volts
Filament current ...	0.63 amp
Anode volts ...	40-60 volts

### B5 TYPE. 30/- each.

The latest development, the B5 Valve, takes only 0.06 of an ampere, and can be operated from standard dry cells.

Filament volts ...	2.5 to 3 volts
Filament current ...	0.06 amp
Anode volts ...	20-80 volts

### B4 TYPE. 35/- each.

The B4 Valve has a very large amplification factor and is free from distortion. It is the ideal valve for loud speaker work.

Filament volts ...	6 volts
Filament current ...	0.25 amp
Anode volts ...	40-100 volts

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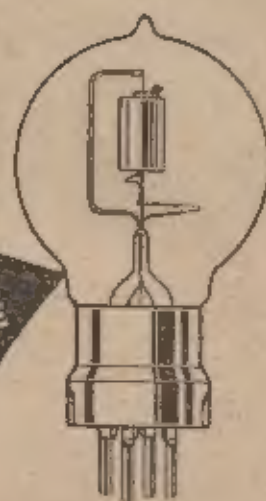
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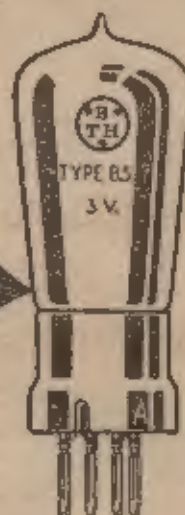
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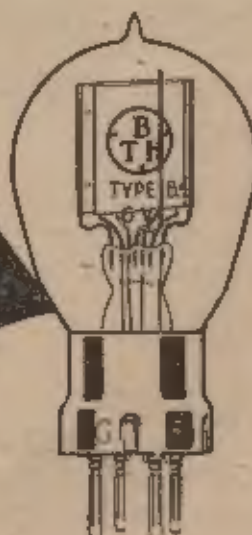
R TYPE  
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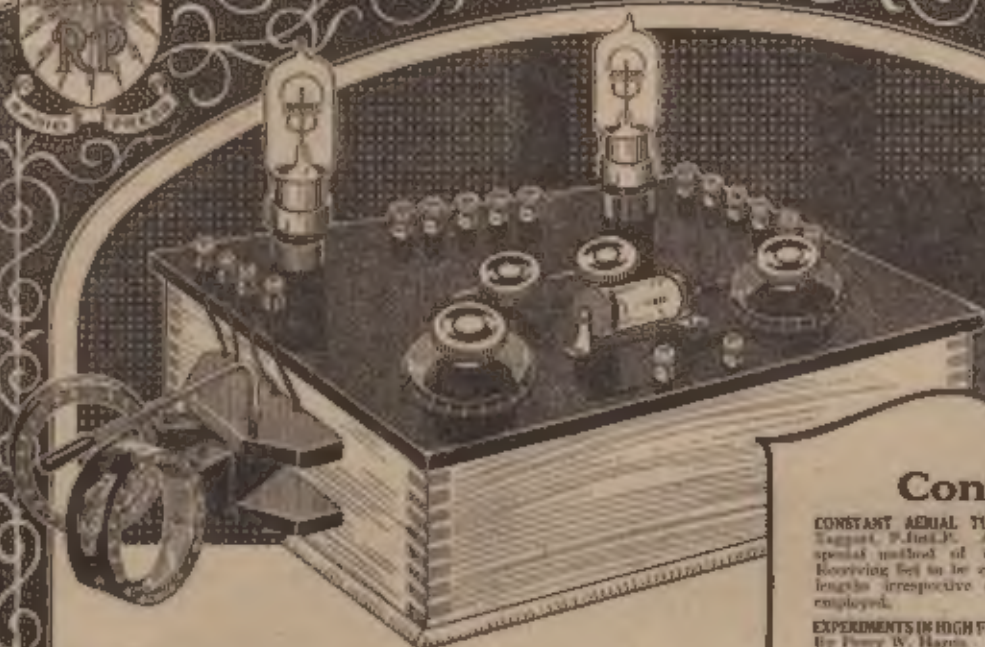
B5  
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B4  
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